

W. J. Foster

THE NEW ENGLAND
CONSERVATORY OF MUSIC

CATALOGUE

1926-1927

First Edition



HUNTINGTON AVENUE
BOSTON
MASSACHUSETTS

SEPT.-1926															
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THE NEW ENGLAND CONSERVATORY OF MUSIC

FOUNDED BY DR. EBEN TOURJÉE IN 1867

CATALOGUE

1926-1927



HUNTINGTON AVENUE
BOSTON
MASSACHUSETTS

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THE NEW ENGLAND CONSERVATORY OF MUSIC

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CALENDAR FOR 1926-1927

<i>September</i>	9	Registration for first semester opens
	10-15	Examinations for Advanced Standing
	16	Academic year begins
	22	Last day of registration for <i>all</i> candidates for graduation in 1927, by personal application to the Dean of the Faculty (see p. 19)
	24	Candidates for string section of Orchestra report
	28	Organization of Orchestra
<i>October</i>	1	Recital classes begin
	2	First Saturday Recital
	7-12	Examinations for admission to the Junior Class
<i>November</i>	4	First Thursday Recital
	18-20	Examinations in Harmony 2a and 2b, Harmonic Analysis, and Theory
	25	THANKSGIVING DAY. Holiday
<i>December</i>	2	Annual Meeting of the Board of Trustees
<i>Dec. 24-Jan. 2</i>		(inclusive). CHRISTMAS VACATION
<i>January</i>	17-27	Midyear Examinations
	24	Registration for second semester opens
<i>February</i>	2	First semester ends

<i>February</i>	3	Second semester begins
	22	WASHINGTON'S BIRTHDAY. Holiday
<i>March</i>	1	Last day for receipt of applications for scholarships for school year 1926-27
<i>March</i>	20	Last date for recitals by candidates for Soloists' Diploma.
<i>April</i>	1	Competition for Endicott Prizes in Composition closes
<i>April</i>	3-10	(inclusive). EASTER VACATION
	14-16	Examinations in Harmony 2a and 2b, Harmonic Analysis, and Theory.
<i>May</i>	1	No recommendations for rehearsal with orchestra received after this date. (Note: Recommendations for candidates for Soloists' Diploma must be made before the end of the first semester.) Last day for application by candidates for Advanced Honors.

<i>May</i>	9-12	Final examinations in supplementary subjects (Seniors only)
	10-11	Examinations in Normal Department
	19-24	Final examinations of graduating class (demonstrative)
	30	MEMORIAL DAY. Holiday
<i>June</i>	2	Last Thursday Recital
	4	Last Saturday Recital
	1-15	Final examinations in supplementary studies (for all students except Seniors)
	13-17	Examinations for admission to the Senior Class
	16	Senior Class Concert
	20	Annual Meeting and Reunion of the Alumni Association
	21	Commencement Day
	22	Academic Year ends
<i>September</i>	15	Academic Year 1927-28 begins

All teaching in the Conservatory is suspended on holidays and during vacations noted in the foregoing Calendar. It is expected that all students will return to the school in time to report for appointed lessons immediately after the Christmas and Easter Vacations.

Every student of the Conservatory will be held responsible for observance of the General Regulations, as set forth on page 83, and for familiarity with the details of his respective courses, as prescribed in this book.

THE BOARD OF TRUSTEES

1926*

CHARLES G. BANCROFT
 JOSEPH MITCHELL CHAPPLE
 JAMES D. COLT
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 JOHN R. MACOMBER
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 ALEXANDER STEINERT
 L. H. TIMMINS
 ARTHUR W. WELLINGTON

1927

JOSEPH BALCH
 GEORGE B. CORTELYOU
 ALVAN T. FULLER
 EDWIN FARNHAM GREENE
 CHARLES C. WALKER
 REV. W. F. WARREN
 E. SOHLER WELCH

1928

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 ALLAN FORBES
 HENRY S. GREW
 ROBERT JORDAN
 WALTER H. LANGSHAW
 LOUIS K. LIGGETT
 GALEN L. STONE
 JOHN B. WILLIS
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 DR. ALBERT E. WINSHIP

1929

WILLIAM STURGIS BIGELOW, M. D.
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 GEORGE D. BURRAGE
 GEORGE O. G. COALE
 FREDERICK S. CONVERSE
 EDWARD S. DODGE
 RALPH E. FORBES
 HERBERT LYMAN
 JAMES E. ROTHWELL
 JOHN E. THAYER, JR.
 CHARLES WARREN

EX-OFFICIO

GEORGE W. CHADWICK
 RALPH L. FLANDERS

*Term of office expiring at the Annual Meeting in the year indicated.

EXECUTIVE COMMITTEE OF THE BOARD OF
TRUSTEES

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RALPH L. FLANDERS, *General Manager*
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FREDERICK S. CONVERSE
WALTER H. LANGSHAW
SAMUEL L. POWERS
E. SOHIER WELCH

DIRECTORY COMMITTEE

GEORGE W. BROWN, *President of the Board of Trustees*
GEORGE W. CHADWICK, *Director*
RALPH L. FLANDERS, *General Manager*
WALLACE GOODRICH, *Dean of the Faculty*

THE MANAGEMENT

RALPH L. FLANDERS, *General Manager*
 FREDERICK L. TROWBRIDGE, *Assistant Manager*
 ELIZABETH C. ALLEN, *Secretary*

ARTHUR SODERMAN, *Bursar*
 MARTHA PERKINS, *Registrar*
 EATHEL J. FINLEY, *Assistant Registrar*
 MARY ALDEN THAYER, *Librarian*

MEDICAL ADVISORS

GEORGE W. MORSE, M. D., *Consulting Surgeon, 275 Commonwealth Avenue*
 FRANK E. HASKINS, M. D., *School Physician, 204 Huntington Avenue*

HENRY W. DRISCOLL, *Manager of the Music Store*
 GEORGE L. GARDNER, *Curator of Organs and Pianofortes*
 JOHN McLEAN, *Superintendent of the Building*
 EDWARD R. BERRY, *Assistant Superintendent of the Building*

THE FACULTY

GEORGE W. CHADWICK, *Director*
 WALLACE GOODRICH, *Dean of the Faculty*

MAJOR SUBJECTS

PIANOFORTE

LOUIS CORNELL
 ALFRED DE VOTO
 CHARLES F. DENNÉE
 KURT FISCHER
 ARTHUR FOOTE
 HOWARD GODING
 HENRY GOODRICH
 J. ALBERT JEFFERY
 CLAYTON JOHNS
 EDWIN KLAHRE
 FREDERICK F. LINCOLN
 ANNA STOVALL LOTHIAN
 STUART MASON
 F. MOTTE-LACROIX
 F. ADDISON PORTER

ANTOINETTE SZUMOWSKA
 RICHARD STEVENS
 FRANK S. WATSON
 H. S. WILDER
 ESTELLE T. ANDREWS
 DAVID S. BLANPIED
 JULIUS CHALOFF
 FLOYD B. DEAN
 LUCY DEAN
 ELLA DYER DE VOTO
 GEORGE A. GIBSON
 DOUGLAS KENNEY
 MARY L. MOORE
 EUSTACE B. RICE
 HEDWIG SCHROEDER

MYRON H. WHITNEY

ORGAN

HENRY M. DUNHAM
 HOMER C. HUMPHREY

RAYMOND ROBINSON
 ALBERT W. SNOW

VOICE

CHARLES H. BENNETT
 WILLIAM H. DUNHAM
 PERCY F. HUNT
 SULLIVAN A. SARGENT
 CLARENCE B. SHIRLEY

WILLIAM L. WHITNEY
 F. MORSE WEMPLE
 RULON Y. ROBISON
 ALICE HUSTON STEVENS
 STELLA B. CRANE

VIOLIN

TIMOTHÉE ADAMOWSKI
 EUGENE GRUENBERG
 CARL PEIRCE

RICHARD BURGIN
 VAUGHN HAMILTON
 ROLAND REASONER
 JOHN D. MURRAY

HARRISON KELLER
 VINCENT MARIOTTI
 MINOT A. BEALE
 RAYMOND ORR

VIOLONCELLO

JOSEPH ADAMOWSKI

VIRGINIA STICKNEY

VIOLA

EUGENE GRUENBERG

CONTRABASS

MAX O. KUNZE

HARP

ALFRED HOLY

WIND AND PERCUSSION INSTRUMENTS

GEORGES LAURENT, *Flute*FRANCIS FINDLAY, *Trumpet*CLÉMENT LENOM, *Oboe and English Horn*JOANNÈS ROCHUT, *Trombone*A. VANNINI, *Clarinet*BOAZ PILLER, *Bassoon*CARL LUDWIG, *Tympani*GEORGE WENDLER, *French Horn*F. V. RUSSELL, *Other Percussion*LOUIS KLOEPFEL, *Trumpet**Instruments*

THEORETICAL COURSES

SOLFEGGIO

CLÉMENT LENOM

FRANCIS FINDLAY

ALICE E. WHITEHOUSE

CLARA L. ELLIS

HARMONY AND HARMONIC ANALYSIS

FREDERICK S. CONVERSE

STUART MASON

ARTHUR M. CURRY

HARRY N. REDMAN

HOMER C. HUMPHREY

WILLIAM B. TYLER

RAYMOND ROBINSON

WARREN STOREY SMITH

THEORY

FREDERICK S. CONVERSE

COUNTERPOINT

WARREN STOREY SMITH

FREDERICK S. CONVERSE

ARTHUR M. CURRY

STUART MASON

CANON AND FUGUE, AND COMPOSITION

FREDERICK S. CONVERSE

STUART MASON

FREE COMPOSITION AND INSTRUMENTATION

GEORGE W. CHADWICK

SUPPLEMENTARY COURSES

SIGHT-READING

DAVID S. BLANPIED, *Pianoforte*EDWIN KLAHRE, *Pianoforte*ROLAND REASONER, *Violin*H. S. WILDER, *Pianoforte*

PIANOFORTE ACCOMPANIMENT

HENRY GOODRICH

ENSEMBLE PLAYING

JOSEPH ADAMOWSKI, *Stringed Instruments and Pianoforte*CLÉMENT LENOM, *Wood-Wind Instruments*LOUIS KLOEPFEL, *Brass Instruments*

ORGAN TUNING

OLIVER C. FAUST

OPERATIC COURSE

WALLACE GOODRICH, *Conductor; Interpretation, Ensemble*

ERNEST PERRIN, *Regisseur; Diction, Dramatic Action, Mise-en-scène*

LECTURE COURSES

FREDERICK S. CONVERSE, *Musical Appreciation; The Orchestra and Orchestral Instruments*

STUART MASON, *Musical History*

ARTHUR FOOTE, *Pianoforte Pedagogy*

WALLACE GOODRICH, *History and Construction of the Organ; Liturgical Music*

WARREN STOREY SMITH, *Special Subjects*

EBEN CHARLTON BLACK, *English Literature*

C. HOWARD WALKER, *Fine Arts*

NORMAL DEPARTMENT

HENRY GOODRICH, *Supervisor in Pianoforte*

CLARENCE B. SHIRLEY, *Supervisor in Voice*

PUBLIC SCHOOL MUSIC

FRANCIS FINDLAY, *Supervisor; School Music, Conducting, Instrumentation.*

GRACE G. PIERCE, *Assistant in School Music.*

DEPARTMENT OF LANGUAGES AND ACADEMIC STUDIES

EBEN CHARLTON BLACK, *Lecturer in English Literature*

ELIZABETH I. SAMUEL, *English Language, Literature, and General Psychology*

GEORGE M. SNEATH, *English Composition, Literature*

FRANCIS L. STRICKLAND, *Educational Psychology, Principles of Education*

ANNA BOTTERO, *Italian Language, Diction, Conversation, and Literature*

ERNEST PERRIN, *French Language, Diction, Conversation, and Literature*

EMILY ELLIS, *German Language, Diction, Conversation and Literature*

C. HOWARD WALKER, *Fine Arts*

H. M. VARRELL, *European History*

DRAMATIC DEPARTMENT

CLAYTON D. GILBERT, *Lyric and Dramatic Action, Pantomime, Stage Department*

BETTI MUSCHIETTO, *Dancing*

INTRODUCTION

THE NEW ENGLAND CONSERVATORY OF MUSIC was founded in Boston in 1867 by Dr. Eben Tourjée, who had previously introduced the class system of instruction in the East Greenwich Musical Institute and in the Musical Institute in Providence, Rhode Island. In 1870 the Conservatory was incorporated by a special act of the Legislature of the State of Massachusetts. The Conservatory receives no financial assistance from the State or from the City, and under the terms of its charter any profit must be devoted exclusively to the interests of the institution.

In 1882 the growing needs of the Conservatory led to the purchase of an estate on Franklin Square, which it occupied until the close of the school year 1901-2. In September, 1902, the Conservatory took possession of its present building, which had been constructed especially for it.

This building, which is fireproof, is constructed on the most approved modern plans, drawn by the firm of Wheelwright and Haven of Boston, architects. It was designed and is equipped to meet every need of a school of music. On the first floor are the business offices, reception rooms, a few class rooms, the music store and two auditoriums. The basement contains additional class rooms, the printing-room, and the electric plant.

The larger auditorium, Jordan Hall, was the gift of the late Eben D. Jordan, President of the Board of Trustees from 1908 to 1916. It has a seating capacity of over one thousand, and its exceptional acoustic properties are universally recognized. The equipment of the hall includes a fine concert organ and a large stage, especially adapted to orchestral and choral concerts and to operatic performances. Here are given the Conservatory orchestral and choral concerts and the recitals of the Faculty and advanced students. The hall is also frequently used by resident and visiting artists for their public concerts.

The smaller auditorium, Recital Hall, seating over four hundred, is used for lectures and students' recitals and for the dramatic department; also as an assembly hall for social purposes.

The second floor of the building contains the general musical library and a large number of class rooms. The third floor is devoted to class rooms and to the organ department, for which the Conservatory provides superior advantages.

Ten two-manual pipe organs are installed in the practice rooms for the use of the students in the organ department. Two large three-manual organs and one with two manuals are placed in the organ-teaching rooms. Including the large concert organ in Jordan Hall, fourteen pipe organs are in use in the Conservatory.

LOCATION

The Conservatory building is situated on Huntington Avenue, at the corner of Gainsborough Street, extending in the rear to St. Botolph Street. The main entrance is on Huntington Avenue, and there are also entrances on Gainsborough Street and on St. Botolph Street. Street car lines from the Subway pass the building, which connect with the various railway stations and other parts of the city.

CULTURAL ADVANTAGES

The Conservatory is located directly in the art and school center of Boston, one block west of Symphony Hall, the home of the Boston Symphony Orchestra, where many other concerts by famous artists and organizations are given every season. One block west of the Conservatory is the Boston Opera House, where seasons of grand opera are provided each year by the Chicago Civic Opera Company and other organizations. The Boston Museum of Fine Arts is about one block farther west, whose fine collections, so important to the music student as an educational and cultural influence, are open daily without charge. The Boston Public Library, with its great resources and notable decorations by Sargent, Puvis de Chavannes and Abbey, and containing the great musical collection of the Allen A. Brown Musical Library, is not far distant. Conservatory students may obtain, without charge, the privilege of taking books for home use from the general library. Equally accessible to students are the annual free courses of lectures of the Lowell Institute, and those given in regular series by the Museum of Fine Arts and at the Public Library. Churches of all denominations are within easy walking distance of the Conservatory.

PHYSICAL EXERCISE

All students should make some form of physical exercise their daily rule. Opportunities for systematic athletic exercise are afforded to men students by the Young Men's Christian Association, adjacent to the Conservatory, and to women students by the Young Women's Christian Association, also on Huntington Avenue, in their respective gymnasia; while for walking, the beautiful park system, the Fens, reaching far out into the country, is easily accessible.

COURSES OF INSTRUCTION

The aim of the Conservatory is primarily to prepare students for a professional career in some branch of the Art of Music. To this end the Conservatory offers efficient instruction, both practical and theoretical, in comprehensive and systematic order. It surrounds the student with a musical atmosphere which is at once a stimulus and a discipline. It offers him instruction in the theory and practice of teaching, and generous opportunity for public performance in solo and in ensemble.

The academic year, including vacations, is divided into two semesters of twenty weeks each.

All students are graded at the time of their entrance into the Conservatory. Those found deficient in musical ability will not be admitted.

The Conservatory offers courses of instruction in three distinct departments:

THE CONSERVATORY COURSE, leading to the diploma of graduation.

In this department all students are required, in addition to their major subject, to pursue such theoretical and supplementary studies as are indispensable to a thorough musical education. (See p. 15.)

Major subjects include Pianoforte, Organ, Voice, Violin, Violoncello, and all other orchestral instruments; the full Composition course; and the Course for Supervisors in Public School Music. Other subjects are designated as *theoretical* or *supplementary*.

THE COLLEGIATE COURSE, leading to the degrees Bachelor of Music and Bachelor of School Music.

For complete information regarding these courses, see pp. 53-59, 67.

THE DEPARTMENT OF SPECIAL STUDENTS.

In this department students may register for any study or combination of studies desired. Special students are subject to the same examinations and regulations as students in the Conservatory and Collegiate courses. (See General Examinations.)

Special students are eligible to all the advantages and privileges of the Conservatory, including the opportunity for practice and performance in the Ensemble Classes, in Student Recitals, and with the Orchestra; admission to rehearsals, concerts, and lectures, and the use of the Library.

THE CONSERVATORY COURSE

LEADING TO THE DIPLOMA

Diplomas are granted to students in the Conservatory Course whose record in all prescribed studies is sufficiently high, and who pass the final demonstrative examinations in their major subject, as follows:

A. IN APPLIED MUSIC.

1. In a major subject:

In Pianoforte and in Organ.

In Violin, Violoncello, and all other orchestral instruments, for proficiency as orchestral players.

2. As a Teacher (Normal Course).

Two years practical teaching under the direction of the Supervisor in the respective division of the Normal Department are required, in addition to the requirements of Course 1.

This course is offered only in Pianoforte and in Voice.

No definite period can be assigned for the completion of courses 1 and 2. The time necessary depends upon the grade of advancement of the student upon entering the Conservatory, and upon his ability and subsequent progress. For students entering the regular course for graduation without any previous preparation in theoretical subjects, the minimum period of time in which the *supplementary studies* prescribed for graduation can be completed is three years.

3. As a Concert Soloist (Artists' Course).

This course includes a more comprehensive and extended repertory of music requiring a high degree of virtuosity, of which the student must be able to give an artistic and authoritative public performance. At least one such performance is required with orchestra, one in ensemble, and one in an individual recital.

Recommendations for performance must be made to the Dean of the Faculty before the end of the first semester. Individual recitals must be given not later than March 20.

Candidates for the diploma in this course will pass a demonstrative examination conducted by the Director, the Dean of the Faculty, and at least three other members of the Faculty.

Course 3 necessarily includes all the requirements of Course 1. As it is generally inadvisable to attempt to pursue Courses 2 and 3 at the same time, the Soloists' Course (Course 3) will usually be postponed for post-graduate study. At the close of any school year within five years of their graduation, students who have received the diploma in Courses 1 or 2 may be candi-

dates for the Soloist's diploma in the same major subject, after having completed not less than one year of additional study in the Conservatory, in said major subject. They will be required to pass a demonstrative examination given by the Director before being admitted as candidates for the Soloists' diploma; they must be recommended for such examination by their instructor in the major subject; and they must give the same notice of their candidacy that is required of undergraduates (see p. 19). Upon their admission to the Soloists' course they may be required to pursue such advanced work in supplementary studies as the Director may prescribe.

B. IN COMPOSITION. (See p. 42.) A four-year course.

C. IN PUBLIC SCHOOL MUSIC. (See pp. 60-66.) A three-year course.

Students whose record is unsatisfactory will not be admitted to the final examinations.

No letters of recommendation other than the above Diplomas will be given by the Conservatory or its teachers, but any student may receive a copy of his examination record (a Certificate of Record) on withdrawing from the school.

The fee for each of the above Diplomas is ten dollars.

Candidates for graduation in any department of the Conservatory Course must have completed, with certificate grades, a standard four-year high-school course, or an equivalent course in an approved secondary school. This is not a condition of entrance, but not later than the beginning of the Senior year a transcript of scholastic record, showing satisfactory completion of the course above prescribed, and signed by the Principal of the school, must be filed with the Dean of the Faculty.

A deficiency in this record, not exceeding one-half of a year's work in a single course, may be made up, either in a high school or in a secondary school, or by prescribed work in the Conservatory, before the end of the first semester in the Senior year.

Candidates for admission to the Junior Class should have completed at least three years of the required four-year high school or equivalent course. Information regarding scholastic record must be filed with the Dean of the Faculty before the Junior examination.

See also additional requirement of examination in English to be taken by *all* candidates for admission to the Junior Class (page 19).

SUPPLEMENTARY COURSES

The following courses are required for a diploma of graduation in the instrumental and vocal departments, in addition to the major subject. Candidates for the diploma of the Teachers' Course must also complete the prescribed work in the respective division of the Normal Department.

The requirement of a certain amount of completed supplementary work for admission to the Junior and Senior Examinations is made not only to insure a proper degree of advancement and maturity, but also because experience has shown conclusively that a greater amount of work than that prescribed for the remainder of the time before graduation cannot ordinarily be undertaken without endangering its value, and often making too great demands upon the physical strength of the student. Whatever advanced standing the student is able to obtain, however, will receive corresponding credit.

For requirements in the Composition Course and in Public School Music, see outline of course under respective headings.

The credits assigned below indicate the number of semester hours required to complete the work prescribed in each course; one semester hour representing one hour of prepared recitation in class weekly, for a period of one semester.

	<i>Pianoforte</i>	<i>Organ</i>	<i>Voice</i>	<i>Violin, Violon- cello and other Orchestral In- struments</i>
Solfeggio and Dictation	8	8	8	8
Harmony	8†	8†	4	8†
Harmonic Analysis	4	4	..	4
Theory	4	4	4	4
*Lectures:				
Musical History	2	2	2	2
Musical Appreciation	2	2	..	2
English Literature	2	2	..	2
Fine Arts	2	2	2	2
Sight-playing (pianoforte)	8	..	..	..
Ensemble	2	..	..	2
String Quartet Class . . . . .	..	..	..	2
(For stringed instrument players only.)				
Counterpoint . . . . .	..	4	..	..
Organ lectures . . . . .	..	1	..	..
Choir training . . . . .	..	4	..	..
Italian . . . . .	..	..	4	..
French . . . . .	..	..	{ 8 or 4 }	..
German . . . . .	..	..	{ 4 or 8 }	..
Pianoforte . . . . .	..	..	8	4
*Stage Deportment	2	..	2	2
Orchestra . . . . .	..	..	..	8†
(Or Violin Sight-playing)				
Required for admission to Junior Exam- ination	14	13	15	16
Required for admission to Senior Exam- ination	30	28	32	34
Required for graduation	44	41	46	50

*Will not count toward requirements for Junior or Senior Examinations.

†Four credits required for Junior Examination.

‡Only four credits accepted toward Junior requirements.

°Not more than two courses accepted toward Junior requirements.

ADVANCED STANDING

All students desiring to register for advanced classes in any theoretical or supplementary study will be required to pass an examination for advanced standing. These examinations cover the ground of the various courses given in the Conservatory. They may be taken at the end of any semester, and in addition special examinations will be given immediately before the opening of the first semester. Candidates will be admitted to any of these examinations without fee upon application to the Dean of the Faculty. For examinations given to make up deficiencies a fee will be charged.

It is not the custom of the Conservatory to allow credit for work in supplementary subjects done outside the institution, unless the student establish the right to such credit by passing the prescribed examinations for advanced standing. Exceptions to this rule are made only in special cases, and after personal interview.

Candidates for graduation may not offer or substitute other subjects as equivalents for prescribed studies.

Examinations for advanced standing in supplementary subjects may be taken by special students.

Special students may at any time be transferred to the course leading to the diploma, either by credit already obtained in any prescribed supplementary studies, or by passing examinations for advanced standing.

The special examinations in 1926 will be given as follows:*

Friday Sept. 10	Saturday Sept. 11	Monday Sept. 13	Tuesday Sept. 14	Wednesday Sept. 15
Solfeggio 9 a.m. Harmony 11 a.m. Har. Analysis 11 a.m.	Theory 9 a.m. P. Sight-pl. 11 a.m.	Italian 9 a.m. French 11 a.m. German 2 p.m.	Solfeggio 9 a.m. Harmony 11 a.m. Har. Analysis 11 a.m. Counterpoint 11 a. m. Theory 2 p.m.	P. Sight-pl. 9 a.m.

*In other subjects, upon application to the Dean of the Faculty.

To facilitate registration, students residing in or near Boston are urged to take advantage of the earlier examinations.

EXAMINATIONS

The general examinations in all studies, both major and supplementary, which must be taken by all students, whether Special or in the Conservatory Course, take place at the end of each semester. The scale of marking for all examinations is as follows: A, excellent; B, good; C, fair; D, poor; E, failure. The passing mark is C. A mark of D involves a condition, which must be removed before the next succeeding examination in the respective course may be taken. *Re-examinations will be given only to remove conditions.*

Students in the Conservatory Course who are conditioned in three supplementary courses will not be admitted to the Junior or Senior Examinations until their record is cleared by re-examination.

Unless recommended by their teacher in the major subject, students will not be admitted to the Junior, Senior, or Final Examinations.

Record books, fully posted to date and signed by the teacher, must be presented to the Director at Junior, Senior, and Final Examinations.

All candidates for graduation, and all students who intend to be candidates for admission to the Junior Class, must register in person at the office of the Dean of the Faculty at the beginning of the respective school year, and in no case later than six days after the opening of the first semester.

EXAMINATION FOR THE JUNIOR CLASS

Students are received into the Junior Class only at the Junior Examination, which is held soon after the opening of the first semester.

Candidates for the Junior Examination will be examined in written and spoken English. Those who do not attain a sufficiently high standard will be required to pursue special work in English courses.

INSTRUMENTAL COURSES

Pianoforte.—Candidate must be prepared to play all major and minor scales, at a tempo of half note equals 60; scales in double thirds; arpeggios of the tonic, dominant seventh and diminished seventh, through four octaves and in groups of four and six, at a speed of half note equals 48; all to be played in sixteenth notes. At least six studies from Cramer, Clementi, Czerny, and Heller, or their equivalent; and at least three selections of the student's choice, one of which must be played from memory.

Organ.—A piece of the grade of the more difficult Chorale Preludes by Bach. Organ students will also be examined in Sight-Playing and Registration for church music, and in Keyboard Harmony.

Violin.—Scales and arpeggios in three octaves. A piece to be played from memory, and a selection of studies by Kreutzer and Rode. For additional requirements, see page 33.

Violoncello.—Scales in two and three octaves. A piece to be played from memory, and a selection of studies by Grützmacher (first book) or Franck-homme.

Candidates must have taken at least one-third of the prescribed supplementary studies, and have attained a grade averaging not lower than C on examination. (See page 17.) Students admitted to advanced standing are passed on their record.

VOCAL COURSE

Candidates are required to sing sustained tones, intervals, scales, and exercises; and must be prepared to sing three selections, one of which must be with Italian, one with French and one with English text, selected from a repertoire of pieces studied, equivalent to one-half the entire course. Candidates are also required to play a selection of moderate difficulty on the pianoforte, and to pass an examination in sight-singing.

The requirements in supplementary studies are the same as those for the Instrumental Courses.

EXAMINATION FOR THE SENIOR CLASS

This examination takes place shortly before the close of the school year.

Candidates must present a repertoire of at least one-half of the required pieces in the advanced grade (see pages 23 to 25, 32 to 35). Of this repertoire they must be prepared to perform six pieces by different composers, not offered at the Junior Examination, but which may include any piece of the advanced grade performed during the Junior year in a Conservatory recital or concert.

Unless excused by admission to advanced standing, candidates must have attained an average grade of at least C in two-thirds of the courses prescribed for graduation (see page 17).

All candidates for graduation in the Conservatory Course must take English 4 in the first semester of their Senior year.

FINAL EXAMINATION FOR GRADUATION

Candidates must present the entire prescribed repertoire of the advanced grade, of which they must be prepared to perform six pieces by different composers, not offered at the Senior Examination. Any pieces may be offered toward this requirement which have been performed during the Senior year in a Conservatory recital or concert. (In the Soloists' course the works offered must be played from memory.)

In addition to the above requirement, a piece will be prescribed which must be performed by each candidate after two weeks study without the aid of the instructor.

Candidates must have attained an average grade of at least C in each of the supplementary courses prescribed for graduation.

Candidates who pass all the examinations in the supplementary courses prescribed for graduation may postpone their demonstrative examination for one year, in order to add to their repertoire or to their performances in recital and concert.

HONORS

HONORS are awarded at Commencement to graduating students whose record in each examination taken in all prescribed courses is not lower than B. A mark of C plus will be admitted in not more than two supplementary courses, provided that the average mark for each of such courses be not lower than B. A mark of not lower than B must be attained in the Director's final examination; and by candidates for the Teachers' diploma, in the final examination of the Normal Course. The following supplementary courses in the several departments will count toward honors as above: Solfeggio, Harmony, Harmonic Analysis, Theory, Musical History, Musical Appreciation, Pianoforte Sight-playing, Ensemble-playing, Quartet Class, Counterpoint, Choir-training, and Italian, French, and German Diction, in addition to all marks for the Normal Course and the Director's mark at the Final Examination.

Marks obtained by re-examination to remove conditions will not be admitted toward Honors.

To be eligible for honors, candidates must have taken not less than seventy-five per cent of all examinations given in their prescribed course.

HIGHEST HONORS are awarded to the honor student having the highest average grade.

HONOR STUDENTS in the Conservatory Course who pursue in the Conservatory a given number of supplementary courses *in addition to those prescribed for graduation*, may be candidates for ADVANCED HONORS. The additional courses taken must entitle the student to a total of not less than twelve semester hours of credit, and an average mark of not lower than B must be attained by examination in each course.

Any of the following courses will be counted toward ADVANCED HONORS: Advanced Harmony; Counterpoint, 1st and 2nd year; Composition, Instrumentation; Advanced Ensemble-Playing; Pianoforte Accompaniment (advanced course); Languages, any courses in Group II; Musical Appreciation and English Literature (in the vocal course only); English and any

other Academic Courses; Operatic Course (for voice students); Public School Music (second or third year, any courses in Groups II or III, not more than four semester hours of credit).

Students who desire to be candidates for Advanced Honors must notify the Dean of the Faculty in writing, not later than May 1st.

SPECIAL HONORS are awarded in any supplementary subjects to those students who pursue such courses and who attain the mark of A in all the examinations of the respective course.

Honors, Advanced Honors, and Special Honors will be determined by examination marks on record four weeks before Commencement Day in each school year. Marks received after this date will not be counted toward Honors.

COURSES OF STUDY

PIANOFORTE COURSE

INSTRUCTORS

LOUIS CORNELL	ANTOINETTE SZUMOWSKA
ALFRED DeVOTO	- RICHARD STEVENS
CHARLES F. DENNÉE	FRANK S. WATSON
KURT FISCHER	H. S. WILDER
ARTHUR FOOTE	ESTELLE T. ANDREWS
HOWARD GODING	DAVID S. BLANPIED
- HENRY GOODRICH	JULIUS CHALOFF
J. ALBERT JEFFERY	F. B. DEAN
CLAYTON JOHNS	LUCY DEAN
EDWIN KLAHRE	ELLA DYER DeVOTO
FREDERICK F. LINCOLN	GEORGE A. GIBSON
ANNA STOVALL LOTHIAN	DOUGLAS KENNEY
- STUART MASON	MARY L. MOORE
F. MOTTE-LACROIX	EUSTACE B. RICE
F. ADDISON PORTER	HEDWIG SCHROEDER

MYRON H. WHITNEY

All candidates for graduation may be required to perform by appointment in a Students' Recital or Advanced Students' Concert at least once in their Junior and twice in their Senior years. In addition, students in the Soloists' Course will be required to perform publicly at least once with the Orchestra and once in Ensemble, and to give one public recital.

In order that students may form a comprehensive idea of the literature of the pianoforte, they are required before graduation to have studied a repertoire averaging five pieces each by the following composers, or groups of composers:

Bach

Handel, Emmanuel Bach, Scarlatti, Rameau, Couperin

Mozart and Haydn

Beethoven

Schubert and Mendelssohn

Schumann, Brahms, César Franck

Chopin and Liszt

Also selected works by Grieg, MacDowell, Paderewski, Rachmaninov, Debussy and Ravel, or other equivalent compositions from the standard modern repertoire.

OUTLINE OF COURSE

for all candidates for Diplomas

ELEMENTARY

New England Conservatory Course, grades 1 and 2. Finger-exercises, scales, studies. Sonatinas and pieces by Kuhlau, Kullak, Clementi, and others.

INTERMEDIATE

All forms of technical exercises, scales, arpeggios, double thirds, octaves. Studies by Czerny, Cramer, Heller, Clementi. Pieces by Bach, Mozart, Haydn, Beethoven, Schumann, and others.

ADVANCED

Studies by Clementi, Chopin, Henselt, Liszt. At least six preludes and fugues from the Well-tempered Clavichord by Bach. Pieces by Bach (including the Italian Concerto, Chromatic Fantasia and Fugue, Suites and Partitas), Handel (Suites), Beethoven, Chopin, Schumann, and modern composers, including concertos by Mozart, Beethoven (C major or C minor) and Mendelssohn.

SOLOISTS' COURSE

In the Soloists Course one concerto will also be required from each of the following groups:

Group 1: Beethoven, G major or E flat major; Schumann, A minor; Chopin, E minor or F minor.

Group 2: Rubinstein, D minor; Grieg, A minor; Saint-Saëns, G minor or F major; Liszt, E flat major; Tchaikovsky, B flat major; MacDowell, D minor; César Franck, Symphonic Variations.

Collateral reading recommended: *The Sonata*, Shedlock; *The Beethoven Sonatas*, Reinecke; *The Art of Touch*, Mathay; *Technique and Expression in Pianoforte Playing*, Franklin Taylor; *The Interpretation of Pianoforte Music*, Venable; *The Pianoforte and Its Music*, Krehbiel; *Pedals of the Pianoforte*, H. Schmitt; *Piano Music, its Composers, etc.*, Hamilton; *Mezzotints in Modern Music*, Huneker; *Music of the Past*, Landowska.

SUPPLEMENTARY SUBJECTS

PREPARATORY AND INTERMEDIATE

Two hours weekly

Solfeggio, Harmony, Sight-playing.

One hour weekly

English Literature,* Fine Arts (lectures).

ADVANCED

Two hours weekly

Harmonic Analysis, Theory, Sight-playing (continued). Ensemble-playing. Normal course (*four hours*).

One hour weekly

Musical History* and Musical Appreciation* (lectures).

*Free courses.

For tuition rates, see pp. 86 to 88.

Additional courses of value to the pianoforte student, but not required for graduation:

Pianoforte Accompaniment.

English Composition, English Poetry.

Psychology.

French and German.

THE ORGAN SCHOOL

INSTRUCTORS

— HENRY M. DUNHAM
HOMER C. HUMPHREY

RAYMOND ROBINSON
— ALBERT W. SNOW

The completion of the elementary grade of the pianoforte course, or its equivalent, is required for admission to the Organ School.

The Organ Course is designed to provide a thorough and complete education as a church organist and choirmaster.

OUTLINE OF ORGAN COURSE

ELEMENTARY

Fundamental study of manual touch. Pedale technique. Independence of manuals and pedale. Elementary registration. The simpler chorale-preludes (Orgelbüchlein) of Bach.

INTERMEDIATE

Study of manual touch and pedale technique continued. Smaller Bach preludes and fugues, trio sonatas and chorale-preludes. Compositions for church service. Progressive study of registration. Elementary improvisation.

ADVANCED

Greater organ works of Bach, his predecessors and contemporaries. Advanced registration and adaptation of works of foreign composers to American organs. Larger organ works of all schools, including compositions of Widor, Guilmant, César Franck, Saint-Saëns. Improvisation continued.

SOLOISTS' COURSE

Candidates for the soloists' diploma will fulfill the requirements of public performance prescribed on page 15, and must have studied a comprehensive repertory representative of the standard works of organ literature.

Reference works: *Preface to The Organ Works of J. S. Bach*, Widor and Schweitzer; *General Directions for the Interpretation of the Organ Works of J. S. Bach*, Vierne; *J. S. Bach and His Works for the Organ*, Pirro; *The Organ in France*, Goodrich; *Organ Playing*, Hull; *French Organ Music*, Grace; *Zur Geschichte des Orgelspiels*, Ritter.

SUPPLEMENTARY SUBJECTS

PREPARATORY AND INTERMEDIATE

Two hours weekly

Solfeggio, Harmony.

One hour weekly

Musical Appreciation, English Literature, Organ Construction, Church Music (lectures*).

ADVANCED

Two hours weekly

Theory. Harmonic Analysis. Counterpoint. Choir-training and service-playing.

One hour weekly

Musical History,* Fine Arts (lectures), Organ-tuning.

Optional: Score-reading. Orchestral score-playing with orchestra.* Plainsong accompaniment.

* Free courses.

For tuition rates, see pp. 86 to 88.

Additional courses recommended, but not required for graduation:

Canon and Fugue, and Instrumentation (second year of the Composition Course).

Conservatory Chorus.

Choral Conducting (see Public School Music Course).

Psychology.

French and German.

Choir Training and Church Service Playing

The aim of this course is to furnish a thorough technical and theoretical equipment to organ students, which will enable them successfully to fill church positions of responsibility.

During the whole course the functions of the organist both as a leader and as an accompanist are recognized; and special attention is given to the performance of hymn-tunes and chants, both Anglican and Gregorian, as the basis of congregational musical worship.

The study of choir training and accompaniment includes the selection of hymns, services and anthems; and instruction both in the general principles and traditions of interpretation, and in the practical training of a choir.

Special consideration is given to the rendering of the choral service, and extended and systematic practice is afforded in improvisation.

All members of the classes are required to attend the course of lectures on Musical Liturgy.

Candidates for graduation in the organ department are required to attend the choir-training course for one year; the course may be supplemented by advanced work. MR. SNOW, *two hours weekly*.

Reference books recommended: *Manual of English Church Music*, Gardner and Nicholson; *Choralia*, Baden-Powell; *Gregorian Accompaniment*, Niedermeyer; *The Teaching and Accompaniment of Plainsong*, Burgess; *The Liturgical Use of the Organ*, Seeats; *Reports of The Joint Commission on Church Music* and of *The Archbishops Committee*.

Plainsong Accompaniment

The Gregorian system; its history and theory. Modality and tonality; notation; accent, stress, rhythm. The psalm-tones; metrical hymn-tunes; antiphons and liturgical melodies; the plainsong of the mass. Improvisation. MR. SNOW.

To be eligible for admission to this course students must have completed the Harmony course and must be proficient in keyboard harmony.

Text-books: *Gregorian Accompaniment*, Niedermeyer; *The Teaching and Accompaniment of Plainsong*, Francis Burgess; *Traité d'Harmonisation du Chant Grégorien*, Gastoué.

[* The History and Construction of the Organ]

The History of the Organ and of organ literature, and the construction of the instrument in America and abroad. The course includes detailed examination of the Jordan Hall organ, with regard to its registers and voicing, action, and mechanical accessories. Lectures, MR. GOODRICH.

This course will not be given in 1926-27.

Reference books recommended: *The Art of Organ Building*, *The Organ of the Twentieth Century*, Organ Stops, Audsley; *The Modern Organ*, Skinner; *The Organ in France*, Goodrich; *L'Orgue moderne*, Cellier.

* Liturgical Music

A study of the history and evolution of the liturgical music of the Protestant Episcopal Church in America, its correct contemporary forms and its relation to the services. Lectures, MR. GOODRICH.

Reference books recommended: *History of the Church in England*, Wakeman; *History of the Book of Common Prayer*, Procter and Frere; *Music in the History of the Western Church*, Dickinson; Syllabus of the course.

*These courses are given in alternate years, on *Wednesdays and Saturdays at ten o'clock, the first five weeks in the second semester*.

FACILITIES FOR ORGAN PRACTICE

Unusual facilities for organ practice are offered by ten pipe organs, each with two manuals and pedale, of modern construction, each placed in a well-lighted, sound-proof room. Two complete three-manual organs and one with two manuals, all of modern construction (two with electro- and one with tubular-pneumatic action), and equipped with mechanical accessories, are provided for the instruction rooms, and are also available to advanced students for practice.

THE ORGAN IN JORDAN HALL

The Jordan Hall Organ, a four-manual concert instrument built by the Skinner Organ Company of Boston, contains seventy-three speaking stops, all manual stops being independent, as well as the most important pedale registers; twenty-five unison and octave couplers; twenty-two manual combination pistons, and twenty-three combination and other mechanical movements, operated by foot-pistons and pedals. The action is electro-pneumatic throughout, and is extended to the console in front of the stage. In tone quality, action and mechanical accessories this organ is completely representative of those modern methods which are consistent with a sound and musical conception of the organ.

Upon request, there will be sent a descriptive pamphlet containing specifications of all the above organs, together with detailed information of interest regarding the Organ Department.

VOICE COURSE

INSTRUCTORS

CHARLES H. BENNETT
 WILLIAM H. DUNHAM
 PERCY F. HUNT
 SULLIVAN A. SARGENT
 CLARENCE B. SHIRLEY

WILLIAM L. WHITNEY
 F. MORSE WEMPLE
 RULON Y. ROBISON
 ALICE HUSTON STEVENS
 STELLA B. CRANE

The aim of the Vocal Department is to give its students a proper idea of pure and resonant vocal tone, to develop their capacity for producing such a tone, to strengthen and extend the range of the voice, and to increase its flexibility.

It offers a comprehensive repertoire of such songs in English and other languages as have demonstrated their permanent artistic value, together with the most important arias in oratorios and in Italian, French and German operas. To this end stress is laid upon diction in English, Italian, French, and German.

Candidates for graduation may elect to take two years of French and one year of German, or one year of French and two years of German. In addition, all candidates will be required to take one year of Italian Diction, and may be required to attend the Conservatory Chorus throughout their course. They may also be required to attend the Operatic Course during their Senior year.

Special students (those not pursuing a full graduating course) may register for any study or combination of studies desired.

Candidates for graduation may be required to perform by appointment in a Students' Recital or Advanced Students' Concert at least once in each semester of their Junior and Senior years.

Collateral reading recommended: *Early History of Singing*, Henderson; *The Opera, Past and Present*, Apthorp.

SUPPLEMENTARY SUBJECTS

required for graduation

FIRST YEAR

Two hours weekly

Solfeggio. Italian.

One hour weekly

Pianoforte. Stage Department. Chorus* (if required).

SECOND YEAR

Two hours weekly

Solfeggio, Harmony. French Diction.

One hour weekly

Pianoforte. Fine Arts (lectures). Normal Lectures (*second semester*). Chorus* (if required).

THIRD YEAR

Two hours weekly

Theory. French Diction, or German. Normal (lectures and teaching, *four hours*).

One hour weekly

Pianoforte. Chorus*.

FOURTH YEAR

Two hours weekly

German. Normal (lectures and teaching; *three or four hours*).

One hour weekly

Musical History* (lectures). Pianoforte. Chorus.*

*Free courses.

For tuition rates, see pages 86 to 88.

The following courses are not required for graduation in this department, but are recommended as of value to the vocal student:

Musical Appreciation.

English Literature (lectures).

French and Italian Conversation.

English Composition, English Poetry.

Lyric Action and Pantomime.

SOLOISTS' COURSE

Admission to the Soloists' Course will be by examination, which will be given only to students who have already received the diploma for completion of the Teachers' Course. At least one further year of study in Voice will be required of all candidates admitted to the Soloists' Course.

All candidates for the Soloists' Diploma will be required to attend the Operatic Course and the Conservatory Chorus. (For further requirements, see Conservatory Course, pp. 15, 16.)

ORCHESTRAL SCHOOL

A special diploma is offered to students who, through at least two years of work in the Conservatory Orchestra, have demonstrated their efficiency as orchestral players, and have proved their ability to fulfill satisfactorily the requirements of membership in a symphony or opera orchestra. In addition to the major subject, all candidates for either diploma in the Orchestral School must pursue the prescribed supplementary courses.

STRINGED INSTRUMENTS

VIOLIN

INSTRUCTORS

TIMOTHÉE ADAMOWSKI
EUGENE GRUENBERG
CARL PEIRCE

RICHARD BURGIN
VAUGHN HAMILTON
ROLAND REASONER
JOHN D. MURRAY

HARRISON KELLER
VINCENT MARIOTTI
MINOT A. BEALE
RAYMOND ORR

VIOLA, EUGENE GRUENBERG

All advanced pupils may be required to participate in the rehearsals of the Orchestra; and to play in the Ensemble and String Quartet classes. All intermediate pupils may be required to attend the class in Violin Sight-playing.

All Violin pupils are required to attend the class in Violin Sight-playing for at least one school year before entering the Orchestra.

All advanced Violin pupils may be required to study the Viola.

Before commencing the technical study of the violin, juvenile pupils having no knowledge of the pianoforte should receive at least an adequate preliminary training in all rudimentary matters, such as rhythm, names of tones, major and minor modes, intervals, and staff notation, and should acquire a sufficiently trained ear. Those found deficient or wholly lacking in rudimentary musical knowledge are offered opportunities of acquiring it before receiving instruction on the violin.

OUTLINE OF COURSE

ELEMENTARY

Scales and finger exercises. Schools and Studies by de Bériot, Alard, Svecik, Gruenberg, Sitt, Wohlfarth, Depas-Rodin, Winternitz, Kayser, Léonard, Dont, selections from Kreutzer.

Solos by Léonard, Sitt, Gabrielli, de Bériot, David, and others. Sonatas by Corelli, op. 5, Vol. II; Handel, *Senallié*, *Francoeur*.

To pass from the Elementary to the Intermediate Grade, a satisfactory performance of the 23d Concerto by Viotti is required.

INTERMEDIATE

Scales and arpeggi in three octaves. Studies by Léonard, Campagnoli, all of Kreutzer and Fiorillo. Selections from twenty-four Caprices by Rode.

Students who expect to take the Soloists' Course are required, in the Intermediate Grade, to study all of Rode's Caprices.

Concertos and solos: Mozart in D major; Bach in A minor; Viotti, Nos. 23, 24, 28, 29; Kreutzer, Nos. 13, 18; Rode, Nos. 4, 6, 7, 8; de Bériot, Nos. 6, 9; Vieuxtemps, *Rêverie*, *Morceaux de Salon*; Beethoven, two *Romanzas*; Sonatas by Corelli, op. 5, Vol. I; Tartini, *Leclair*, *Veracini*.

ADVANCED

ORCHESTRAL COURSE

Scales and arpeggi in three octaves. Studies by Gaviniée and by de Bériot, op. 123, Vol. I; Mayseder. Twenty-four Caprices by Rode.

Concertos and solos: Spohr, 2d and 11th; Viotti, 22d; Kreutzer, 19th; Rode, 11th; de Bériot, 7th; Vieuxtemps, *Ballade* and *Polonaise*; Vieuxtemps, one concerto; Godard; Mozart, one concerto; Bach, selections from six Sonatas for violin alone; Paganini, *Perpetual Motion*; Wieniawski, *Légende*.

SOLOISTS' COURSE

Scales in thirds, sixths, octaves, and tenths. Studies by Gaviniée, de Bériot, op. 123; Vieuxtemps, Mayseder, Wieniawski, Alard, Dancla, Sevcik, Paganini; Bazzini, *Etude de Concert* in D major.

Concertos: Mendelssohn, Bruch, Beethoven, Brahms; Spohr, 8th and 9th; Bach in E major; Molique in A minor; Wieniawski in D minor; two concertos by Vieuxtemps; Lalo, *Symphonie espagnole*; Saint-Saëns in B minor; Paganini in D major, first movement; Mozart, one concerto.

Solos: Bach, *Chaconne*, *Praeludium* (Sonata in G minor), *Fugue* in A major; Paganini, *Perpetual Motion*; Sarasate, *Faust Fantasia*; Saint-Saëns, *Rondo capriccioso*; Tartini, *Devil's Trill*; Wieniawski, *Polonaises* in A and D.

Reference works recommended: *Precursors of the Violin*, Schlesinger; *Violin Making*, Hart; *Antonio Stradivari*, Hill; *Story of the Violin*, Paul Stoeving; *Geigen und ihre Macher*, Jos. Wasielewski.

SUPPLEMENTARY SUBJECTS

PREPARATORY AND INTERMEDIATE

Two hours weekly

Solfeggio, Harmony, Violin sight-playing class.

One hour weekly

Musical Appreciation,* English Literature* (lectures), Pianoforte.

ADVANCED

*Two hours weekly*Harmonic Analysis, Theory. Orchestra (*four hours*).*One hour weekly*

Musical History,* Fine Arts (lectures), Pianoforte. Ensemble-playing.* String quartet class.

*Free courses.

For tuition rates, see pp. 86 to 88.

Additional courses recommended, but not required for graduation:

Counterpoint and Instrumentation.

Conducting.

English Composition, English Poetry.

Languages (Italian, French, German).

REQUIREMENTS FOR JUNIOR EXAMINATION

(See also Conservatory Course: Junior Examination)

ORCHESTRAL COURSE

Spohr, Concerto No. 2, first movement.

SOLOISTS' COURSE

Bach, Praeludium in E major, and Mendelssohn Concerto, first movement

REQUIREMENTS FOR SENIOR EXAMINATION

(See also Conservatory Course: Senior Examination)

ORCHESTRAL COURSE

Praeludium in E major by Bach, and Mendelssohn concerto, first movement.

SOLOISTS' COURSE

Bruch, Concerto in G minor (all three movements), or Mendelssohn concerto (all three movements), or Saint-Saëns, Rondo capriccioso; and a Bach fugue for violin alone.

VOLONCELLO

INSTRUCTORS

JOSEPH ADAMOWSKI

VIRGINIA STICKNEY

OUTLINE OF COURSE

ELEMENTARY

Kummer's method for Violoncello. Technical exercises; major scales in two octaves; studies by Dotzauer, and pieces by Fitzenhagen.

INTERMEDIATE

Technical exercises by Fitzenhagen, Cossmann; scales in three and four octaves; studies by Dotzauer, Lee, Franchomme, and first part of Grütz-macher. Concertinos and pieces by Romberg, Cossmann, Franchomme, Fitzenhagen.

ADVANCED

Technical exercises by Fitzenhagen, Klengel, Becker, Giese. Sonatas by J. S. Bach for violoncello alone. Concertos by Romberg, Saint-Saëns, Volkmann, Goltermann, Eckert, Servais. Concert pieces by Servais (Fantasies), Boëllmann, Fauré, Popper, Rapp.

SOLOISTS' COURSE

Studies by Piatti, Cossmann. Sonatas by Locatelli, Boccherini. Concertos by Haydn, Schumann, Dvorak, Molique, Rubinstein, Stöjowski, Elgar. Variations by Tchaikovsky, Lalo. Concert pieces by Servais (Fantasies), Fitzenhagen, Klengel, Tchaikovsky, Cossmann, Popper, Fauré, Arensky, Davidoff, Cui.

Prescribed supplementary studies the same as in the Violin Course. [See also additional courses recommended, but not required for graduation.]

CONTRABASS

MAX O. KUNZE, *Instructor*

OUTLINE OF COURSE

ELEMENTARY

First part of Warnecke's New Method of Double Bass Playing. Finger exercises and scales, Simandl's Etudes.

INTERMEDIATE

Hause's Vorzügliche Uebungen, bowing and wrist exercises. Twelve Etudes by Libon. Orchestral parts of Overtures and Symphonies played by the Orchestra.

ADVANCED

Part II of Warnecke's Double Bass Method. Simandl's arrangement of Kreutzer's Violin studies. Contrabass parts of Beethoven symphonies

Wagner operas, and Symphonic Poems by Richard Strauss. Solos by Sturm, Laska, Goltermann and Bottesini.

The supplementary subjects required for graduation are the same as in the Violin course, omitting the Violin Sight-playing, Ensemble, and String Quartet classes.

HARP

ALFRED HOLY, *Instructor*

OUTLINE OF COURSE

ELEMENTARY

Technical studies by Holy (Part I); Etudes by Bochsa, Kastner, Nadermann, Posse. Pieces by Hasselmans, Hoberg, Poenitz, Renié, Verdalle.

INTERMEDIATE

Technical Studies by Holy (Part II); Etudes by Bochsa, Godefroid, Nadermann, Thomas. Pieces by Grandjany, Hasselmans, Holy, Pierné, Pinto, Saint-Saëns, Schuëcker, Tournier, Zabel. Harp duets and Ensembles with harp. Orchestral parts.

ADVANCED

Etudes by Bochsa, Dizi, Holy, Posse. Pieces by Büsser, Gaubert, Renié, Rousseau, Poenitz, Posse, Tournier. Transcriptions of piano pieces by Bach, Chopin, Debussy, Rubinstein. Solos with orchestra by Debussy, Dubois, Pierné, Ravel, Reinecke, Saint-Saëns, Thomé, Widor.

The supplementary subjects prescribed for graduation are the same as in the Violin course, omitting the Violin Sight-playing, Ensemble and String Quartet classes.

WIND AND PERCUSSION INSTRUMENTS

INSTRUCTORS

GEORGES LAURENT, *Flute*

CLÉMENT LENOM, *Oboe and English Horn*

A. VANNINI, *Clarinet*

BOAZ PILLER, *Bassoon*

G. WENDLER, *French Horn*

L. KLOEPFEL, *Trumpet*

FRANCIS FINDLAY, *Trumpet*

JOANNÈS ROCHUT, *Trombone*

CARL LUDWIG, *Tympani*

F. V. RUSSELL, *Other Percussion Instruments*

In this department a majority of the Faculty are present or past members of the Boston Symphony Orchestra. The classes afford opportunity for the serious and thorough technical study necessary to the fulfillment of the exacting modern requirements for soloists and orchestral players. When sufficiently advanced, the student may receive in the Conservatory orchestra the practical training necessary to fit him for membership in a Symphony or Opera Orchestra of the first rank. In the wind instrument sections of the Conservatory Orchestra students are coached during rehearsals by their teachers, thus gaining invaluable experience.

All advanced students may be required to play in the Conservatory Orchestra, or in the Orchestral Class, and to attend the Ensemble Class of their respective group, wood-wind or brass.

SUPPLEMENTARY SUBJECTS

required for graduation

PREPARATORY AND INTERMEDIATE

Two hours weekly

Solfeggio, Harmony, Orchestral Class.

One hour weekly

Musical Appreciation,* English Literature* (lectures). Pianoforte.

ADVANCED

Two hours weekly

Harmonic Analysis, Theory, Orchestra* (*four hours*).

One hour weekly

Musical History.* Fine Arts (lectures), Ensemble-playing. Pianoforte.

*Free courses.

For tuition rates, see pp. 86 to 88.

Additional courses recommended, but not required for graduation:

Counterpoint and Instrumentation.

Conducting.

Band Instrumentation.

English Composition, English Poetry.

Languages (Italian, French, German).

THE VIOLIN SIGHT-PLAYING CLASS

MR. REASONER, *Conductor*

The Violin Sight-playing Class provides not only practice in sight-reading, but also the technical preparation requisite for admission to the Conservatory Orchestra. Through the medium of the standard orchestral works chosen for study, students of violin and viola are given thorough instruction in the general principles of bowing and fingering, and practice in rhythm, attack and nuance, while experience is afforded in playing under a conductor.

All intermediate violin pupils may be required to attend the Class.

All violin pupils must attend the Violin Sight-playing Class for at least one school year before being eligible to the Conservatory Orchestra.

THE ORCHESTRAL CLASS

MR. FINDLAY, *Conductor*

The Orchestral Class meets a growing demand for instruction in the artistic management of small orchestras. In instrumentation it corresponds to the complete theatre orchestra, and special attention is given to the selection and performance of a suitable repertoire, of high standard.

The class is a valuable adjunct to Courses 1 and 3 in Conducting offered in the Department of Public School Music, as it exemplifies the instruction there given in organization and training, and in the selection and performance of repertoire. Students pursuing Conducting 3 are required to attend the rehearsals of the Orchestral Class, and when called upon, to conduct the class, thus gaining practical experience in a field which is constantly being developed more widely in connection with the supervision and teaching of Public School Music.

THE CONSERVATORY ORCHESTRA CONDUCTORS

MR. CHADWICK

MR. WALLACE GOODRICH

The Conservatory Orchestra of eighty-five members was organized in its present form in 1901, since which time it has given an average of six to eight concerts each year, in which members of the Faculty and advanced students in the pianoforte, violin, voice, organ, and other departments have appeared as soloists. (See Appendix, Conservatory concerts.)

The Orchestra is composed of students and members of the Faculty, and is constituted as follows:—

Sixteen first violins, fourteen second violins, ten violas, ten violoncellos, six contrabasses, three flutes, two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, one contra-bassoon, four horns, four trumpets, three trombones, one bass tuba, two harps, tympani, and all percussion instruments. Other instruments are added as required.

Three rehearsals are held weekly; one for wind instruments, and two for the full orchestra. All advanced students in the string and wind instrument departments of the Conservatory are required to play in the orchestra; and outside students of ability may also be admitted, on payment of a nominal fee.

Advanced students, whether in the Conservatory Course or Special Students, may rehearse concertos and arias with the orchestra, and may be admitted to performance in concert.

Students in composition may have their works rehearsed, and performed, if found worthy. Students in conducting also have opportunity for actual practice.

This orchestra affords the training and routine indispensable to the experienced orchestral player, and many of its former members are now filling positions in the Boston Symphony and other prominent orchestras of the United States.

THEORETICAL COURSES

SOLFEGGIO

INSTRUCTORS

 CLÉMENT LENOM

FRANCIS FINDLAY

ALICE E. WHITEHOUSE

CLARA L. ELLIS

Solfeggio 1a

Rhythmic notation; measure; figures derived by combination and division of simple units, normally and abnormally; three against two. Tonal notation and relations; intervals and inversions; chromatic alteration; enharmony; triads; diatonic scales; tonality; signatures. Music reading, writing; dictation, rhythmic and melodic.

Etudes de Solfège, Book I, Colomer; *Thirty Lessons in Solfeggio*, Clément Lenom; *Rhythm by Solfeggio*, Clément Lenom.

Solfeggio 1b

Principal combinations and divisions of simple and compound measure, normal and abnormal. Two against three; four against three. Irregular measure. Intervals, triads, seventh chords; inversions. Chromatic notation; all chromatic scales. More advanced music reading and writing; dictation: rhythmic, melodic, harmonic.

Exercices journaliers de Solfège, Part I, Paul Rougnon. *Etudes de Solfège, Book II*, Colomer. *Thirty Lessons in Solfeggio*, Clément Lenom.

Solfeggio 2a

Complicated rhythms. More advanced tonal relations. Studies involving C, F and G clefs. Seventh chords and inversions. Change of measure and of tempo. Melodic and harmonic dictation; transcription.

Studies in Solfeggio, G. W. Chadwick; *Thirty Lessons in Solfeggio*, Clément Lenom.

Solfeggio 2b

Rhythmic training extended. Seventh chords completed. Altered chords. All clef positions. Change of clef, transposition. At the completion of the course, students will be required to read fluently with all clef positions, and to transpose with facility.

90 Leçons mélodiques, Book II, Duvernoy; *Solfèges manuscrits*, op. 33 (1 and 2), Lavignac.

THEORY

INSTRUCTORS

FREDERICK S. CONVERSE

WARREN STORY SMITH

This course summarizes the knowledge necessary to every teacher and professional musician. It enables the student to analyze intelligently the form of the music which he plays and teaches, and provides the necessary foundation in whatever field he may afterwards enter, whether of teaching or of artistic performance. It is also indispensable to those who intend to study composition. The lecture courses in Musical History and Musical Appreciation are designed to supplement the work of the Theory course.

Admission to the Theory course will be granted only to students who have completed at least the first year of the course in Harmony.

Theory 1a

Acoustics; musical terminology; notation; ornamentation; the Gregorian modes. Analysis of musical forms, including the song forms. Description of orchestral instruments, and practical work in elementary orchestration.

Theory 1b

Sonata form; the symphony, fugue, and larger vocal forms.

Text-book: *Theory of Music*, Elson.

Reference works recommended: *Sound*, Tyndal; *Science of Musical Sound*, Miller; *Sensations of Tone*, Helmholtz; *From Song to Symphony*, Mason; *Music in the History of the Western Church*, Dickinson; *Gregorian Accompaniment*, Niedermeyer; *Musical Form*, Cornell; *Musical Ornamentation*, Dannreuther; *Musical Dictionary*, Elson; *Grove's Dictionary of Music and Musicians*.

HARMONY AND HARMONIC ANALYSIS

INSTRUCTORS

FREDERICK S. CONVERSE

ARTHUR M. CURRY

HOMER HUMPHREY

RAYMOND ROBINSON

STUART MASON

HARRY N. REDMAN

WILLIAM B. TYLER

WARREN STOREY SMITH

HARMONY

The course in harmony covers two years, and is required of all students in the Conservatory Course except those in the Vocal Course, for whom only one year is prescribed.

The text-book is Chadwick's *Harmony*, with which is combined the text-book *Additional Exercises* by Benjamin Cutter. According to this system the student from the beginning is required to harmonize melodies in the soprano and in the bass with the principal triads of the scale.

As this system is not taught in the older text-books, Richter, Jadasohn, Emery, and others, it is often necessary for the student who has previously studied harmony from these books to begin at the beginning of the course.

The examinations for advanced standing in Harmony given by the Conservatory require such exercises to be worked out both on paper and at the keyboard. In the class exercises not only are corrected, but also are worked out on the blackboard under the supervision of the instructor. Alternate lessons are devoted to keyboard work, and all exercises must be practiced at the keyboard as well as written on paper.

As the whole course is preliminary to the study of composition, the student is encouraged from the beginning to make attempts at composition, and to bring original exercises in addition to his class work.

Harmony 1a

All triads in major and minor modes, and dominant sevenths, and their inversions.

Harmony 1b

Dispersed harmony; dominant ninth and leading-tone seventh chords, with inversions; modulation; secondary seventh chords and their inversions.

Harmony 2a

Chromatic passing-tones; augmented and altered chords, enharmonic changes; irregular resolutions of the dominant seventh; modulation concluded.

Harmony 2b

Non-harmonic tones; melodic figuration, accompaniments; the figured chorale.

Text-books: *Harmony*, Chadwick; *Additional Exercises*, Cutter.

Recommended for reference: *Harmony; Its Theory and Practice*, Prout; *Harmony*, Stainer; *Modulation*, Foote.

Advanced Harmony

The figured chorale, continued; polyharmony, theory of polyharmony and atonality; the whole-tone scale. Analysis of modern works. Practical work in keyboard harmony.

This course is not required for graduation, but is recommended to all students who have completed Harmony 2b.

Text books: *Five- and six-part Harmonies*, Ziehn; *The Evolution of Music*, Casella.

HARMONIC ANALYSIS

The course in Harmonic Analysis covers one year, and all candidates for graduation in the Instrumental Department are required to attend the class during or before the last year of their course. In these lessons, and so far as is possible for the non-composing student, Harmony is discussed from the standpoint of the composer—Harmony of itself and in its application to effective musical form. The many devices employed by the composer are taken up one by one and considered, the principles governing them are stated, and by a series of carefully graded lessons the student is carried over the harmonic material of the past and of the present. This course is invaluable to all those who expect to become teachers in any field, as it enables them to explain in all their details the construction of musical compositions.

Harmonic Analysis 1a

Bach, two and three part Inventions; Schumann, Album for the Young, Viennese Carnival Pranks, Novellettes; Mendelssohn, Songs without Words; Chopin, Scherzos, Ballades.

Harmonic Analysis 1b

Wagner, excerpts from Tristan and Isolde and The Ring of the Nibelungs; Debussy, selected pianoforte works; César Franck, Prelude, Chorale and Fugue.

COUNTERPOINT

INSTRUCTORS

FREDERICK S. CONVERSE

ARTHUR M. CURRY

STUART MASON

Counterpoint 1

Simple Counterpoint and Imitation, strict and free, in two, three, four, five, six, and eight voices. Elementary work in Canon and Fugue. *Two hours weekly.*

Counterpoint 2

Double Counterpoint, Canon and Fugue. *Two hours weekly.*

Recommended for reference: *Counterpoint*, Bridge; *Modern Counterpoint*, Jadassohn; *Fugue, Fugal Analysis*, Prout; *Fugue*, Higgs; *Fugue*, Gédalge; *Counterpoint and Fugue*, Dubois.

THE COMPOSITION COURSE

INSTRUCTORS

Counterpoint: MR. CONVERSE, MR. CURRY, MR. MASON.

Canon and Fugue, and Instrumentation: MR. CONVERSE, MR. MASON.

Free Composition: MR. CHADWICK.

Students are not admitted to the Composition Course unless they can pass an examination in Solfeggio and Elementary Pianoforte, or some orchestral instrument, and have completed the courses in Harmony and Theory.

For admission to any of the advanced grades an examination on the contents of the preceding grades or their divisions must be passed.

For the completion of the full course in Composition as hereinafter outlined, the Conservatory offers the Diploma in Composition.

Students not pursuing the full course for graduation in Composition will be admitted to any of the courses, if qualified, as Special Students. From such students outside work is not insisted upon.

OUTLINE OF COURSE

FIRST YEAR

Counterpoint 3

Simple Counterpoint and Imitation, strict and free, in two, three, four, five, six, and eight voices. Elementary work in Canon and Fugue. *One hour weekly.*

Composition 1

Free Composition in all the smaller vocal and instrumental forms. *One hour weekly.*

SECOND YEAR

Counterpoint 4

Double Counterpoint, Canon and Fugue. *One hour weekly.*

Composition 2

Free Composition in the larger forms. *One hour weekly.*

Students in the second year of the Composition Course are required to study Tympani and Percussion Instruments, and when prepared, to play in the Orchestra or Orchestral Class.

THIRD YEAR

Instrumentation 1

Arrangements and compositions for large and small orchestra. Score-reading and playing, Conducting.

Composition 3

Composition for large and small Orchestra, Chorus, etc.

Students of composition who wish to equip themselves as Conductors will be given an opportunity for such preparation.

Students in advanced composition may have their compositions rehearsed by the Orchestra or by the Ensemble Class, and, if found worthy, publicly performed.

Reference works in Instrumentation: *Orchestration*, Forsyth; *Principles of Orchestration*, Rimsky-Korsakov; *Technique of the Modern Orchestra*, Widor; *Traité nouveau d'Instrumentation*, Gevaert; *Practical Instrumentation*, Hofmann; *Instrumentationslehre von Hector Berlioz*, Richard Strauss.

REQUIREMENTS FOR GRADUATION

The candidate is required to offer:

STRICT COMPOSITION:

A figured chorale in four part florid (free) counterpoint.

Two part canons in the octave, fifth, seventh, second, and third, with one or more free accompanying parts.

A real fugue (*fuga reale*) in two parts, for pianoforte or strings.

A three-part tonal fugue for pianoforte or organ.

A four-part fugue, either tonal or real, for voices, with accompaniment of organ or orchestra.

FREE COMPOSITION:

A motet, madrigal, or part-song, in any number of voice parts, for unaccompanied chorus.

The first movement of a Sonata for pianoforte, with or without other instruments; or of a Trio, Quartet or Quintet for pianoforte and strings, or for strings alone.

An arrangement for full orchestra of a given selection.

A concert (or church) work for chorus and orchestra, with or without solos, or a concerto for pianoforte, violin or violoncello with orchestra.

The examples in free composition may be offered at any time during the course. Additional compositions in any form will be considered on their merits and may count for honors.

All examples and compositions offered must be in the hands of the Director not later than May 1.

SUPPLEMENTARY COURSES

PIANOFORTE SIGHT-PLAYING

INSTRUCTORS

DAVID S. BLANPIED

EDWIN KLAHRE

H. S. WILDER

This course is open to students above the grade of Intermediate A.

Lessons are given in classes of five, and special attention is given to rhythm, embellishments, accompaniments and transposition.

OUTLINE OF COURSE

P.S.P. 1a Elementary pieces.

P.S.P. 1b Sonatas by Clementi, Haydn, Mozart, and others.

P.S.P. 2a Abbreviations and ornaments. C clefs in one part. Intermediate pieces and accompaniments.

P.S.P. 2b Transposition and score-reading; C clefs in three parts.

PIANOFORTE ACCOMPANIMENT

HENRY GOODRICH, *Instructor*

The material for the course is chosen from the standard concert and recital repertoire of songs and arias, and solos for orchestral instruments. Pupils are given thorough instruction in the principles and practice of the art of accompaniment, and in interpretation. Actual practice is afforded both in the class and in the recitals and public concerts of the Conservatory.

OPERATIC COURSE

INSTRUCTORS

WALLACE GOODRICH, *Conductor*
Interpretation, Ensemble

ERNEST PERRIN, *Régisseur*
Gesture, expression, lyric and
dramatic action, mise-en-scène

This course offers to the advanced student of voice professional training as important to the concert soloist as it is indispensable to the opera singer. The course, which includes classes in interpretation, action, and ensemble, leads to public performance with complete scenic and orchestral resources. (See Appendix.)

Thorough fundamental training is assured in each successive phase of the course. The works studied are chosen from such standard operas

in Italian, French, German, and English as may be best adapted to the student; individual work necessary to the learning of the rôles is accompanied and supplemented by general class instruction; and the ensemble class provides opportunity for the preparation of single scenes and acts. For the rehearsal and performance of entire operas the assistance of the Conservatory Orchestra and the complete equipment of the Jordan Hall stage offer unusual and invaluable advantages.

All candidates for the soloists' diploma in Voice are required to pursue the course for at least one year. With the approval of their instructors in voice, other students of the Conservatory may also be admitted; and, at the discretion of the instructors in the course, outside students also may be received.

ENSEMBLE COURSES

Of all the advantages which the Conservatory system of music study offers, none is more important than the opportunity for ensemble playing. Uniting, as it does, courses of instruction upon all instruments, the Conservatory is enabled to offer to students of pianoforte, violin, and violoncello, and of other orchestral instruments, exceptional facilities for practice in ensemble playing, in class and in public performance.

ENSEMBLE CLASSES FOR STRINGED INSTRUMENTS AND PIANOFORTE

JOSEPH ADAMOWSKI, *Instructor*

The study of the classic and the modern repertoire of chamber music, including sonatas and trios, quartets, and works for larger combinations of instruments, with and without pianoforte, is a refining and educating influence of inestimable value. Reference to the works performed will show how extensive is the scope of the work done in this course; and this list necessarily includes only a portion of the compositions actually studied in the classes. (See Appendix.)

Attendance upon this course is obligatory for all members of the Senior Class in pianoforte, violin, and violoncello. It is also open to pianoforte students in the Intermediate and Advanced grades, whether in the Conservatory Course or special students. The course is also open to post-graduate students for advanced work.

At the end of each school year Special Honors in Ensemble are given to all students who receive a mark of A for their work during the entire year.

Classes meet for one hour weekly, each class comprising six pianoforte students, with the students of stringed instruments necessary for the works to be studied.

QUARTET CLASS

This class affords training and experience in the most exacting field of all ensemble playing. As in the Ensemble Classes, the repertoire studied is chosen from the standard classical and modern works for trio, quartet, and quintet, of stringed instruments. All candidates for graduation in the Violin and Violoncello Courses are required to attend this class for one year. *One hour weekly.*

THE DIPLOMA IN ENSEMBLE-PLAYING

Students of Violin, Viola, and Violoncello who evince exceptional aptitude for the work may pursue a special course leading to the Diploma in Ensemble-playing. Admission to the course will be by examination, and all candidates for the Diploma must attend the Ensemble Classes for at least three years, and the Quartet Class for not less than two years. They must fulfill all the other requirements for graduation in their respective instrument in the Orchestral Course, and be prepared satisfactorily to pass examination on performance of the following works:

(Violin) Concertos by Beethoven or Brahms; Bach E major or Spohr No. 8; Saint-Saëns B minor or Lalo, *Symphonie espagnole*. Sonatas: Beethoven F major or C minor, or Brahms A major or D minor; and one by Grieg, Fauré, César Franck, d'Indy, Respighi or Pizzetti.

(Violoncello) Concertos: Romberg No. 9, Goltermann A minor, Saint-Saëns A minor. Sonatas: Beethoven A major, Brahms E minor or Saint-Saëns C minor.

(All candidates) One of the Beethoven quartets op. 59.

ENSEMBLE CLASSES FOR WOOD-WIND INSTRUMENTS

MR. LENOX, *Instructor*

Special classes, similar to the classes for stringed instruments, are formed for the study of ensemble music for wood-wind instruments. In these classes the wind parts of orchestral compositions rehearsed by the Conservatory orchestra are also studied, thus giving the students of wind instruments unusual advantages for artistic development. *One hour weekly.*

BRASS ENSEMBLE

MR. KLOEPFEL, *Instructor*

A special class is provided to offer to sufficiently advanced players of brass instruments thorough training in ensemble. Special attention is given to tone-quality, precision, phrasing, expression, and balance, with extended practice in transposition and in sight-reading. The class is large, and comprises all brass instruments in contemporary use. It is of value to all orchestral and band players, as well as to students intending to become band leaders. *One hour and a half weekly.*

THE CONSERVATORY CHORUS

WALLACE GOODRICH, *Conductor*

The Chorus numbers from eighty to one hundred voices. Through the weekly rehearsals, strict training is provided in the fundamental principles of chorus singing, including accuracy of reading, clearness of diction and elasticity of expression. The rehearsals are conducted mainly without accompaniment. By this means are especially cultivated purity of tone and intonation, together with precision of attack and rhythm. The repertoire studied includes unaccompanied mediæval and modern church music; part-songs and secular choruses, for women's voices as well as for mixed chorus; and also works with orchestral accompaniment.

All students in the Conservatory Course in Voice may be required to attend the rehearsals of the Chorus. Other students of the Conservatory in any department, having sufficiently good voices, not only are welcome, but are urged to apply for admission, as the training derived is of distinct advantage to the musician, in whatever field of music he may intend to specialize. Participation in the work of the Chorus offers obvious advantages to those who expect to conduct choruses or choirs. *Two hours weekly.*

(For note of the works performed by the Chorus during the past school year, see Appendix.)

THE NORMAL DEPARTMENT

The Normal Courses in Pianoforte and Voice give students in the Conservatory Course an opportunity to gain practical experience in the art of teaching.

After a course of preliminary lectures and demonstrations by the Supervisors, the student gains actual experience by teaching a class of young pupils for two or more years. This teaching is under the observation and direction of the Supervisors, who are members of the Faculty, and by whom examinations are given at stated periods.

All candidates for the Diploma in the Teachers' Course are required to take the full Normal Course in their respective division. They are required to teach two hours each week, in addition to attendance at weekly teachers' meetings, during a period of thirty weeks each year; and to prepare public and private demonstrations as called for by the Supervisors.

Special Students are admitted to the Normal lectures, and to the classes as observers. They are not allowed to teach, except by special permission of the Director.

No certificates are given in the Normal Department, except by vote of the Directory Committee.

THE NORMAL CLASSES

These classes are formed of young pupils, residents of Boston and the immediate vicinity, who possess musical ability. A large number of young people thus acquire, at a nominal expense, the rudiments of a musical education sufficient to fit them later to enter the regular courses of the Conservatory, while their instruction by the student teachers in the Normal Department affords the latter unusual opportunity for practical experience.

PIANOFORTE NORMAL COURSE

HENRY GOODRICH, *Supervisor*

Before they will be allowed to teach a class in this department, students must have finished the work of the intermediate grade in Pianoforte and have passed the Junior Examination.

OUTLINE OF COURSE

JUNIOR YEAR

Lectures

Survey of technique (relaxation, arm-weight, finger-training, scales, arpeggios, double thirds, sixths, octaves, chords); good and bad habits, **fingering**. Phrasing and slurring; uses of the three pedals; touch (staccato,

legato); rhythmical problems; how to learn to play expressively; the teaching of children. This is all with special reference to teaching. MR. FOOTE, *one hour weekly for ten weeks, first half-year.*

All students intending to be candidates for the Junior Examination in any school year must attend these lectures from the beginning of the first semester.

Teaching

Student teachers take full charge of classes formed of school children between the ages of eight and fifteen years. *Two hours weekly.**

Teachers' Meetings

In these meetings a careful plan of the work for the week is laid out, and the results of the past week are discussed and criticised. *One-half hour weekly.**

General Class

A student teacher appointed each week by the Supervisor teaches notation, blackboard work, sight-reading, rhythm, ear-training, memorizing, scale and chord formation. *One hour weekly.**

*Beginning after the Junior Examination.

Teaching

SENIOR YEAR

As in first year. *Two hours weekly, throughout the year.*

Teachers' Meetings

For second-year teachers. *One-half hour weekly.**

General Class

As in first year, for second-year teachers. *One hour weekly.**

*Beginning after the Junior Examination.

Reference books: *Some Essentials in Teaching Music*, Frank Damrosch; *Piano Teaching and Its Principles*, Hamilton; *Personality (Studies in Personal Development)*, Spillman; *The Art of Reading, The Art of Writing*, Quiller-Couch; *Rhythm, Music and Education*, Jacques-Dalcroze.

VOCAL NORMAL COURSE

MR. SHIRLEY, *Supervisor*

This course covers the last two years of the full course for graduation for all candidates for the Teachers' Diploma in Voice.

PREPARATORY CLASS

All voice students intending to be candidates for the Junior Examination in any year, must attend a preparatory class beginning with the second semester in the *preceding* school year.

OUTLINE OF COURSE

Lectures

JUNIOR YEAR

Vocal physiology, theory of voice and vocal method. *One or two hours weekly, first half-year.*

All voice students intending to be candidates for the Junior Examination must attend these lectures from the beginning of the first semester.

Teaching

Actual practice in teaching is obtained under the direction of the Supervisor, who attends the classes personally and gives suggestions and criticisms. *Two hours weekly, beginning after the Junior Examination.*

Teachers' Meetings

At these meetings, which all students in the department are required to attend, the voices of a selected class of not more than three pupils are criticised, and example lessons given, thus affording the students an opportunity to become familiar with the different voice conditions in the department, and to hear the judgment of the Supervisor on the work done. *One hour weekly, beginning after the Midyear Examination.*

Lectures

SENIOR YEAR

With the approval of the Supervisor, students who have obtained a mark not lower than B by examination on the lectures attended during the first year may be excused from further attendance. Those who have attained a lower mark will pursue the course as in the first year.

Teaching

Continued throughout the year. *Two hours weekly.*

Teachers' Meetings

As in first year. *One hour weekly, second half-year.*

Reference books recommended: *Hints on Singing*, Manuel Garcia; *The Voice*, Miller; *Voice Production in Speaking and Singing*, Mills; *Voice Building and Tone Placing*, Holbrook Curtis; *Resonance in Speaking and Singing*, Fillebrown; *Your Voice and You*, Clara Kathleen Rogers.

THE CONSERVATORY TEACHERS' BUREAU

This Bureau has been in successful operation for many years. It is the proper means of communication between teachers and those who desire to employ them. It has proved to be most satisfactory to both employer and teacher, for the Conservatory recommendation is based upon personal knowledge of the student and his or her achievements and conduct during the period of study. Through the agency of this Bureau many graduates and former students are now occupying positions in leading schools and colleges of the country.

LECTURE COURSES

In addition to the regular lessons in the various departments, every student has, without extra cost, the opportunity of attending the following lectures:

Musical History 1.

These lectures present a general survey of the rise and progress of Music, together with a more detailed study of the development of the great art-forms. They are illustrated from time to time by selections from the works of the composers under discussion, the principal aim being to furnish the student with a general knowledge of his art upon which to base further studies in the appreciation of music. MR. MASON, *Mondays at one o'clock*.

Reference books: *A History of Music*, Stanford and Forsyth; *The History of Music*, Pratt; *The Oxford History of Music*; *The Evolution of the Art of Music*, Parry.

Musical Appreciation

These lectures include analysis and discussion of all forms of musical composition; consideration of the orchestra as a unit, and demonstrations of all orchestral instruments by the respective members of the Faculty or of the Boston Symphony Orchestra, the lecturer giving the history and illustrating the use of each instrument in orchestral composition. This course is of special value to students of composition and instrumentation. MR. CONVERSE, *Thursdays at one o'clock*.

Recommended for collateral reading: *Music as an Art and a Language*, Spalding; *Musical Appreciation*, Hamilton; *Beethoven and His Forerunners*, Mason; *Modern French Music*, Hill; *The Opera, Past and Present*, Apthorp.

History and Construction of the Organ

Liturgical Music

For outline of these courses, which are primarily for organ students, but which are open to all other students of the Conservatory, see *Organ School*.

English Literature

The course will deal with the rise and development of the English Drama from miracle plays to the close of the romantic drama in 1642. After four introductory lecture-lessons on the ancient classical drama, the English

religious and didactic plays, interludes, and the beginnings of Elizabethan comedy and tragedy, a series of studies will be devoted to the work of Shakespeare's immediate predecessors, Lyly, Peele, Greene, Kyd, and Marlowe.

The study of Shakespeare and his dramatic relations will be the main work of the course. Special attention will be given to the life of Shakespeare, Shakespeare's England, and the Elizabethan theatre. Six plays of Shakespeare will be read critically: the plays chosen will represent the different periods of Shakespeare's development as a dramatist. In connection with the plays read and discussed in class, attention will be given to versification and the laws and technique of dramatic composition. DR. BLACK, *Tuesdays at one-fifteen o'clock, for thirty weeks.*

Text-books: First Semester. *Early Plays*, Riverside College Classics. Houghton Mifflin Company.

Second Semester. *A Midsummer Night's Dream; Henry the Fourth, Part I; Twelfth Night; Hamlet; Macbeth; The Tempest.* New Hudson Shakespeare, Ginn and Company.

COLLEGIATE DEPARTMENT

GEORGE W. CHADWICK, A.M., LL.D., *Director*

WALLACE GOODRICH, *Dean of the Faculty*

THE FACULTY COUNCIL

THE DIRECTOR } *ex officio*
 THE DEAN }
 ARTHUR FOOTE, A.M.
 FREDERICK S. CONVERSE, A.B.
 CHARLES BENNETT
 STUART MASON

REQUIREMENTS FOR DEGREES

COURSE LEADING TO THE DEGREE BACHELOR OF MUSIC

[For outline of course leading to the degree Bachelor of School Music, see p. 67.]

ENTRANCE REQUIREMENTS

- A. Completion, with certificate grades, of a standard high-school course (or an equivalent course in a recognized secondary school), of fifteen units, comprising

English	3 units
Mathematics	2 units
Latin or modern foreign languages	3 units
History	1 unit
Sciences	1 unit
Additional from above group	1 unit
Elective (of which two may be in music)	4 units
	<hr/>
	15 units

As used in measuring entrance requirements, the term "unit" means approximately one-fourth of a full year's work in a secondary school.

B. Completion of the following Conservatory courses:

Solfeggio (2 years)

Harmony (1 year)

*The Intermediate Grade in the major subject (viz.; Pianoforte, Organ, Voice, and Violin, Violoncello, and other orchestral instruments)

*This does not apply to students entering the course in Composition.

In addition, in the Pianoforte course,

Pianoforte Sight-playing (2 years)

If their record is satisfactory, students who have completed any of the above courses in the Conservatory during the past ten years will be excused from further examination in them. All others will be required to pass an examination in each subject.

C. Requisite musical ability, which is to be determined by examination by the Faculty Council.

Application for admission should be made upon forms which may be obtained from the General Manager's office. Such application must be submitted to the Dean of the Faculty at least one week before the beginning of the academic year, and must be accompanied with an official transcript of the scholastic record required in paragraph A on preceding page.

REGISTRATION

Instruction in all courses will be given at the Conservatory, and, with the exception of certain lectures, by members of the Conservatory faculty. In major subjects, class or private lessons are offered; in other studies, only class lessons.

Candidates for admission, having submitted their application to the Dean of the Faculty as required, will report for examination by the Faculty Council at a day and hour to be appointed, during the week preceding the opening of the academic year. Upon admission to the course students will at once report to the Registrar, who will appoint classes and lesson hours.

Students in the Collegiate Department will be subject to the same regulations and will enjoy the same privileges as all other students of the Conservatory.

ADVANCED STANDING

A. In Academic Subjects:

Candidates may obtain credit for courses marked * in the Outline, on certificate showing satisfactory completion in an approved college or university. Such courses taken in a high school may be offered only toward entrance requirements, and will not be accepted for credit in the courses leading to a degree.

B. In Technical Subjects, other than Major:

Credit for courses in technical subjects (Harmony, Counterpoint, Theory, etc.) will not be granted to students entering from other institutions, whether Conservatories or Colleges; but opportunity will be given such students to obtain credit by passing examinations for advanced standing.

C. General:

1. Students who have pursued not less than one full year's work in an approved college or university,
 - a. Who comply with the entrance requirements of the Conservatory courses leading to a degree, and
 - b. Who pass the prescribed examinations in the technical subjects included in the first year of the course, may, with the approval of the Faculty Council, be admitted to the second year upon condition that any of the academic subjects not offered for credit shall be made up within one year after entrance. Such subjects may not be offered as electives in the second year.
2. Students who have pursued not less than two full years' work in an approved college or university may, upon fulfillment of the same relative conditions and with the approval of the Faculty Council, be admitted to the third year of the course; provided, however, that deficiencies in academic subjects offered for credit total not more than eight semester hours.
3. Students registered in the Conservatory for at least one school year since graduation from High School,
 - a. Who fulfill the entrance requirements and
 - b. Who are on record as having satisfactorily completed in the Conservatory within the past five years all the technical courses of the first year of the degree course, may, with the approval of the Faculty Council, be admitted to the second year of the course and permitted to make up before the end of said second year the academic courses required in the first year, not counting such courses as electives.

4. Graduates of the Conservatory of not more than ten years' standing who comply with the entrance requirements of the degree-course may, with the approval of the Faculty Council, be admitted to the third year, being passed on their record in technical subjects; but all academic subjects for which credit is not offered and accepted at entrance must be made up before the close of said third year.

Unless the greater part of the required academic work of the first two years has been completed in an approved college or university since graduation from the Conservatory, and thus may be offered for credit, it is recommended that students defer application for admission to the third year until this condition can be fulfilled.

Application upon entrance for admission to the second or third year of the courses leading to a degree must be made in writing to the Dean of the Faculty, at least three weeks before the beginning of the academic year.

ELECTIVES

Any of the following courses may be offered as an elective in any year:

- A. Any subject from another course (*i.e.*, in the Pianoforte course, a subject included in the Voice course, etc.)
- B. Any subject in the course leading to the degree Bachelor of School Music, in Groups II and III.
- C. The Conservatory Chorus, and the following Conservatory courses *in advance* of requirements: Ensemble, Conducting, Languages, Dramatic Action. Also Conservatory Orchestra, Choir-training, Liturgy, Plain-song Accompaniment.
- D. Accepted courses taken in an approved college, and not prescribed in the course leading to the degree.

EXAMINATIONS

General examinations in all courses will be held semi-annually. The final examination each year in major subjects may be given by the Faculty Council.

The scale of marking for all examinations is as follows: A, excellent; B, good; C, fair; D, poor; E, failure. The passing mark is C. A mark of D denotes a condition, which must be removed by re-examination before the next succeeding examination in the respective course may be taken. A mark of E requires that the course be taken again. Candidates for the degree must attain an average grade of at least C in each of the prescribed courses.

REQUIREMENTS FOR THE DEGREE

The degree Bachelor of Music will be conferred by the Conservatory upon students who are recommended by the Faculty Council upon completion of the prescribed course in one of the following fields:*

*Candidates for the degree in all courses will be examined orally on their general knowledge of music.

A. IN APPLIED MUSIC.

With concentration in Pianoforte, Organ, Voice, or in Violin, Violoncello or other Orchestral Instrument.

Final requirements:

Completion of a prescribed repertoire.

An individual recital.

A performance of a solo work or equivalent with orchestra.

With concentration in Musical Research, Criticism or Aesthetics.

Final requirements:

Presentation of an acceptable thesis upon some approved musical subject.

At the beginning of the fourth year of their course each candidate for the degree in Applied Music will notify the Dean of the Faculty in writing of the field in which he chooses to concentrate. For those electing the field of Musical Research, special work will be assigned for the fourth year to replace a portion of that emphasizing repertoire and solo performance ordinarily required in the major subject.

B. IN COMPOSITION.

The final requirements are the same as of the course in Composition leading to the diploma (see pp. 42, 43), excepting that in place of an arrangement of a given selection the candidate will be required to present a serious work for orchestra, of the scope of an overture or of a symphonic movement.

OUTLINE OF FOUR-YEAR COURSE FOR THE DEGREE BACHELOR OF MUSIC

In semester hours.

NOTE: A semester hour represents one hour weekly of prepared recitation in class, for a period of one semester. Four hours for each semester are credited in major subjects in applied music, whether class or private lessons are taken.

	<i>Piano- forte</i>	<i>Organ</i>	<i>Voice</i>	<i>Violin</i>	<i>Compo- sition</i>
FIRST YEAR					
Major Subject	8	8	8	8	—
Pianoforte	—	—	4	4	8
Harmony 2	4	4	4	4	4
Theory 1	4	4	4	4	4
*Musical History 1	2	2	2	2	2
*Musical Appreciation 1	2	2	2	2	2
*English 3 (Composition)	4	4	4	4	4
French or German Diction	—	—	4	—	—
Elective	4	4	4	4	4
	<hr/> 28	<hr/> 28	<hr/> 36	<hr/> 32	<hr/> 28

*College credit may be accepted.

SECOND YEAR					
Major Subject	8	8	8	8	—
Pianoforte	—	—	4	—	4
Harmonic Analysis	4	4	—	4	4
Advanced Harmony and Simple Counterpoint	—	2	—	—	2
Simple Counterpoint and Elementary Composition	—	2	—	—	2
*Fine Arts	4	4	4	4	4
*Musical History 2	4	4	4	4	4
*Psychology	4	4	4	4	4
French or German Dict.	—	—	4	—	—
Elective	†2	†2	†2	4	2
	<hr/> 26	<hr/> 30	<hr/> 30	<hr/> 28	<hr/> 26

†Conducting 1 must be taken as the elective in either the second or third year.

THIRD YEAR	<i>Piano- forte</i>	<i>Organ</i>	<i>Voice</i>	<i>Violin</i>	<i>Compo- sition</i>
Major Subject	8	8	8	8	—
Double Counterpoint, Canon and Fugue	—	4	—	—	4
Advanced Harmony and Simple Counterpoint	4	—	—	4	—
Elementary Instrumentation	—	—	—	—	2
Free Composition	—	—	—	—	2
Conducting 1	—	—	—	2	2
Chorus and Choral Training	2	2	2	2	2
Ensemble	2	—	—	2	—
Physics	4	4	—	4	4
*French or German	4	4	—	4	4
*French Conversation	—	—	4	—	—
Dramatic Action	—	—	4	—	—
Operatic Course	—	—	2	—	—
*European History	4	4	4	4	4
Elective	†2	†2	†2	4	2
	30	28	26	34	26

*College credit may be accepted.

FOURTH YEAR					
Major Subject	8	8	8	8	—
Elementary Composition	2	2	—	2	—
Elementary Instrumentation	2	2	—	2	—
Advanced Composition	—	—	—	—	4
Advanced Instrumentation	—	—	—	—	4
Musical Form and Critical Analysis	4	4	—	4	4
Operatic Course	—	—	2	—	—
*English 5 (Literature)	4	4	4	4	4
*German (French) or Italian	4	4	—	4	4
*Advanced German or Italian	—	—	4	—	—
*Educational Psychology	4	4	4	—	—
Elective	2	2	2	4	4
	30	30	24	28	24
	114	116	116	122	104

†Conducting 1 must be taken as the elective in either the second or third year.

For tuition fees, see p. 89.

A matriculation fee of five dollars will be charged each student entering the course, payable in advance.

A fee of two dollars will be charged for each examination taken for advanced standing, or to make up deficiencies.

The fee for the degree in any course will be twenty dollars, payable on or before June 10 in the fourth year.

For further information regarding courses, academic requirements, etc., address the Dean of the Faculty.

Inquiries concerning tuition, living arrangements and all business matters should be addressed to the General Manager.

DEPARTMENT OF PUBLIC SCHOOL MUSIC

FRANCIS FINDLAY, *Supervisor; Instructor in School Music, Conducting, and Instrumentation.*

EDITH H. SNOW, *Assistant in School Music.*

This course is designed for the thorough technical training of properly qualified students for positions as Supervisors of Public School Music and as Teachers of Music in Grade and High Schools, in accordance with the requirements of the Educational Boards of the several states. The course requires three years for its completion, when the Diploma in Public School Music will be granted to those students whose record is satisfactory.

At the completion of the first or second year of the course students will be entitled to receive a statement of the subjects actually pursued thus far, with a record of their examination marks.

ENTRANCE REQUIREMENTS

In general education, completion of a standard four-year high school course or an equivalent course taken in an approved secondary school.

Application for admission to the course must be made upon a blank form which may be obtained from the General Manager's office. This application, which must be filed with the Dean of the Faculty before the beginning of the academic year, must be accompanied with an official transcript of scholastic record.

An elementary knowledge of pianoforte or of some orchestral instrument.

The possession of an agreeable speaking and singing voice, and of an adequate sense of pitch and rhythm.

Advanced standing will be granted only after examination, or for credit already received in the Conservatory; and only in courses in Groups I and II.

With the approval of the Supervisor of the Department students may be admitted as special students to any or all courses; but such students will not be eligible for the Conservatory diploma in Public School Music.

Graduates of the Conservatory in a course in Applied Music or in Composition, who will already have completed all or nearly all the courses prescribed in Group I of the Public School Music Course, may complete the latter Course in two years by adding to the other work regularly prescribed for the second year the first year courses in Groups II and III not already taken.

FINAL REQUIREMENTS FOR GRADUATION

Ability to play at sight Pianoforte accompaniments corresponding in difficulty to those found in standard school music material.

Sufficient knowledge of the voice of child, adolescent, and adult, to insure successful dealing with the vocal problems of elementary, intermediate, and high school.

Ability to sing with acceptable voice, intonation, and interpretation.

A thorough understanding of the principles of psychology and pedagogy involved in teaching music.

A comprehensive knowledge of the principles of the technique of all families of orchestral instruments.

Ability to conduct chorus and orchestra.

A clear understanding of the various plans of school music in use today, and a conception of a definite, concrete plan for personal use.

Ability to teach, supervise, plan and organize work for various types of school and community.

Special credit, not to be obtained by admission to advanced standing, will be given for successful work in courses additional to those prescribed, viz.: Advanced Harmony, Counterpoint, Instrumentation and Arranging, and Languages; and in Applied Music in advance of requirements.

DIPLOMA

The Diploma in Public School Music will be granted to those students who, having passed the entrance requirements, pursue successfully all the prescribed courses; who pass the required examinations therein, unless excused by admission to advanced standing; and who meet the requirements for graduation above specified.

Special students, and those regularly enrolled in the Course who do not meet the final requirements for graduation, may receive, at the conclusion of their work in the Department, a statement of the courses pursued.

Attention is called to the excellent opportunity offered by the Conservatory for special study preparatory to teaching and supervising instrumental music in schools. The courses in Conducting and in Instrumentation (2) supplemented by courses in theoretical and applied music, particularly orchestral instruments, provide training in the practical phases of this work. In addition to these courses, students may elect to take the academic studies necessary to meet state requirements for teaching positions. Special students in this, as in other special fields of public school music, should confer with the Supervisor of the Department so as to plan their work in the most effective way.

OUTLINE OF COURSE

FIRST YEAR

GROUP I

Solfeggio 1

Harmony 1

Musical History 1

Musical Appreciation

Pianoforte (*one hour weekly*)

Voice or an Orchestral Instrument (*one hour weekly*)

Courses in Group I in each year of the Course, are taken in the regular classes of the Conservatory Course. Students who have completed a portion or the whole of any of these courses in the Conservatory will be given corresponding credit. Other students may be admitted to advanced standing by examination.

GROUP II

English 3 (*Composition*)

General Psychology

European History

For descriptive outline of all courses in Group II, see ACADEMIC STUDIES.

GROUP III

School Music 1

Introduction to School Music, teaching and supervision. Various plans and methods; basic principles of accepted practice. Material and methods of kindergarten and primary grades. Child voice and rote songs. First steps in school music. *Two hours weekly.*

Choral Practice 1

Choral technique, interpretation, routine. *Two hours weekly.*

SECOND YEAR

GROUP I

Solfeggio 2

Harmony 2

Theory

Vocal Normal Lectures (*one hour weekly*)

Pianoforte (*one hour weekly*)

Voice or an Orchestral Instrument (*one hour weekly*)

GROUP II

English 5

Educational Psychology

GROUP III**School Music 2**

Material and Methods. Elementary school through Grade V. Classroom procedure. Care and culture of voices. Rhythmic, tonal, theoretical problems of each grade. Applied child psychology and pedagogy. Two-part singing. Various texts. *Two hours weekly.*

Observation

Second year students are enabled to observe the work of experienced supervisors and teachers at work in all grades, and are required to report their findings. Discussion of observation assignments in the regular classes of School Music 2. One hour of credit must be earned in this manner in each semester of the second year.

Choral Practice 2

Specialized work along the lines of the high school chorus. Choral tone production, enunciation, technique, interpretation, with special reference to school and community organizations. *General class, two hours weekly.*

Conducting 1

Principles of conducting, technique. Introduction to score reading. Chorus and orchestra from viewpoint of prospective conductor. Principles of interpretation of concerted music. Special problems of student chorus and orchestra. Demonstrations, collective practice, assigned reading. *Lectures, one hour weekly.*

THIRD YEAR**GROUP I**

Harmonic Analysis (*one semester*)

Counterpoint 1 (*one semester*)

Pianoforte or Voice (*one hour weekly*)

An Orchestral Instrument (*one hour weekly*)

GROUP II

Principles of Education

History of Education

GROUP III**School Music 3**

Material and Methods, upper grammar grades. Theoretical, rhythmic, tonal problems of each grade. Classification of voices. Part singing. *Two hours weekly.*

Practice Teaching

Actual teaching, under supervision, of classes of children.

Third-year students are required to teach various stages of work in all grades, and must earn a credit of one hour each semester in this manner.

School Music 4

Eclectic. Program, planning and administration. Correlation. Appreciation. Theoretical and applied music courses. Rural schools. Ethics, perspective, supervision. Aims and ideals of music education. Problems pertinent to the prospective supervisor. *Lectures weekly, with collateral reading.*

High School Music 1a

(*Junior High School*). Specialized study of the problems of the intermediate school. Present tendencies. Objectives, plans, procedure. Psychologic and pedagogic considerations. Course of study and schedule. Comparative standards. *One hour weekly, first half-year.*

High School Music 1b

(*Senior High School*). Specialized music courses, credits and standards. The teacher of music in the secondary school. Organization and administration of a department of music. Various organized schools and differing types of community. *One hour weekly, second half-year.*

Conducting 2

Choral. Score reading and conducting. Choral training, technique, interpretation, care and classification of voices. Material and procedure for school and community chorus. *One hour weekly.*

All students in this course are required to attend Choral Practice 2 and to conduct or accompany the Class when called upon.

Conducting 3

Orchestral. Score reading and conducting. Orchestral technique, interpretation, repertoire. Rehearsal and performance. Building the student orchestra; orchestral training. Instrumental ensemble classes of all types. Material, methods and administration of instrumental music in schools. *In class, one hour weekly. Lectures, one hour weekly.*

All students in this course are required to attend at least one-half of the rehearsals of the Orchestral Class, and to conduct the class when called upon.

Instrumentation 2a

Orchestra. Technique of the orchestral instruments, particularly the strings. Procedure for class instruction in the playing of stringed instruments with practical application. The notation of the orchestral score in detail. Scoring for various combinations of string, wind, and percussion instruments. Special problems of the student orchestra. Elements of effective orchestration. *Two hours weekly, first half year.*

Instrumentation 2b

Band. Technique of the instruments of the wind band. Notation of band music. Elementary scoring. Organization, instruction, conducting, repertoire. Possibilities, limitations, and values of the school band. Class instruction in the playing of wind instruments, applied. Practical plans and procedure. *Two hours weekly, second half-year.*

Reference works: *The Child Voice in Singing*, Novello; *The Voice of the Boy*, Dawson; *Choral Technique and Interpretation*, Coward; *Education through Music*, Farnsworth; *Music and Life*, Surette; *How to Listen to Music*, Krehbiel; *Listening Lessons in Music*, Fryberger; *What We Hear in Music*, Faulkner; *Rhythm, Music, and Education*, Dalcroze.

An Introduction to School Music Teaching, Gehrken; *School Music Handbook*, Cundiff-Dykema; *Talks to Teachers*, James; *Manuals of all standard School Music Series*; *Junior High School Life*, Thomas-Tyndal and Myers.

The Orchestra and Orchestral Music, Henderson; *Instrumentation*, Prout; *Gallo's Band Book*, Gallo; *The Wind Band and Its Instruments*, Clappé; *The Technique of the Baton*, Stoessel; *Handbook on the Technique of Conducting*, Boult; *Directions for Score Reading*, Gal; *Military Band Arranging*, White.

SUMMARY OF COURSE

BY SEMESTER HOURS

<i>First Year</i>		<i>Second Year</i>		<i>Third Year</i>	
GROUP I		GROUP I		GROUP I	
Solfeggio 1	4	Solfeggio 2	4	Harmonic Analysis	2
Harmony 1	4	Harmony 2	4	Simple Counter-	
History of Music	2	Theory	4	point	2
Musical Apprecia-		Vocal Normal Lec-		Pianoforte or Voice	4
tion	2	tures	2	An Orchestral In-	
Pianoforte	4	Pianoforte	4	strument	4
Voice or an Orches-		†Voice or an Orches-			
tral Instrument	4	tral Instrument	4		
	—		—		—
	20		22		12
GROUP II		GROUP II		GROUP II	
English 3	4	English 5	4	Principles of Edu-	
Psychology	4	Educational Psy-		cation	2
European History	4	chology	4	History of Edu-	
	—		—	cation	2
	12		8		4
GROUP III		GROUP III		GROUP III	
School Music 1	4	School Music 2	4	School Music 3	4
Choral Practice 1	2	Observation	2	Practice Teaching	2
		Choral Practice 2	2	School Music 4	2
		Conducting 1	2	High School Music	2
				Conducting 2	2
				Conducting 3	4
				Instrumentation 2	4
	—		—		—
	6		10		20
		Recapitulation		Total	
Group I	20		22	12	54
Group II	12		8	4	24
Group III	6		10	20	36
	—		—	—	—
	38		40	36	114

† Subject not taken the first year

COURSE LEADING TO THE DEGREE BACHELOR OF SCHOOL MUSIC

Since in the first two years the three-year course for the Diploma and the four-year course for the degree are identical, students registered in the first or second year of the Diploma course may, before the beginning of any school year, and with the approval of the Faculty Council, be transferred to the course leading to the degree. Written application for such transfer must be made to the Dean of the Faculty not later than one week before the beginning of the academic year, accompanied with an official transcript of scholastic record.

ENTRANCE REQUIREMENTS

- A. Completion of High School Course of 15 specified units, as required of candidates for entrance to course leading to degree Bachelor of Music.
- B. Elementary knowledge of pianoforte or of some orchestral instrument; possession of an agreeable speaking and singing voice; and an adequate sense of pitch and rhythm.
- C. Evidence, on examination by the Supervisor of the Department of Public School Music and the Faculty Council, of the qualifications essential to successful pursuit of the course.

NOTE.—College credit may be accepted under the same conditions as in the course for the degree Bachelor of Music.

FINAL REQUIREMENTS

The degree Bachelor of School Music will be conferred by the Conservatory upon students who are recommended by the Faculty Council, upon completion of the prescribed course for the degree with an average grade of at least C in each subject, and who meet the final requirements of the course leading to the Diploma in Public School Music (see page 61). In addition, each candidate for the degree must present an acceptable thesis on some phase of school or community musical work, or of musical education.

OUTLINE OF COURSE

<i>First Year</i>		<i>Second Year</i>	
GROUP I:			
Solfeggio 1	4	Solfeggio 2	4
Harmony 1	4	Harmony 2	4
*History of Music 1	2	Theory	4
*Musical Appreciation	2	Vocal Normal Lectures	2
Pianoforte	4	Pianoforte	4
Voice or an Orch. Inst.	4 20	†Voice or an Orch. Inst.	4 22
—		—	
GROUP II:			
*English 3	4	*English 5	4
*Psychology	4	*Educational Psychology	4 8
*European History	4 12		
—		—	
GROUP III:			
School Music 1	4	School Music 2	4
Choral Practice 1	2 6	Observation	2
— —		Choral Practice 2	2
	38	Conducting 1	2 10
		— —	
		40	

*College credit may be accepted.

†Subject not taken the first year.

<i>Third Year</i>		<i>Fourth Year</i>	
GROUP I:			
Harmonic Analysis	4	Simple Counterpoint	4
*Musical History 2	4	An Orchestral Instrument	4 8
Pianoforte or Voice	4 12		—
—			
GROUP II:			
*Principles of Education	2	*History of Education	2
*French or German	4 6	*Fine Arts	4 6
—		—	
GROUP III:			
School Music 3	4	School Music 4	2
High School Music	2	Conducting 3	4
Practice Teaching	2	Instrumentation 2	4 10
Conducting 2	2 10		— —
— —		24	
28			

SUMMARY OF COURSE BY SUBJECTS

	<i>1st</i> <i>Year</i>	<i>2d</i> <i>Year</i>	<i>3d</i> <i>Year</i>	<i>4th</i> <i>Year</i>	<i>Total</i>
Applied Music	8	8	4	4	24
Technical Courses . . .	12	14	8	4	38
Academic Studies . . .	12	8	6	6	32
Professional Subjects . .	6	10	10	10	36
	<hr/> 38	<hr/> 40	<hr/> 28	<hr/> 24	<hr/> 150

For tuition fees, see page 89.

The fees for matriculation, for special examinations, and for the degree, are the same as those prescribed in the course leading to the degree Bachelor of Music. (See page 59.)

LANGUAGES AND ACADEMIC STUDIES

LANGUAGES

INSTRUCTORS

ELIZABETH I. SAMUEL, A.B., M.D., *English Language, and Literature.*

ANNA BOTTERO, *Italian Language, Diction, Conversation, and Literature.*

ERNEST PERRIN, *French Language, Diction, Conversation, and Literature.*

EMILY ELLIS, *German Language, Diction, Conversation, and Literature.*

In this department the following courses are offered, all of which are open to special students:

GROUP I

In Italian, French, and German Diction.

Required of all voice students in the Conservatory Course.

GROUP II

In English, Rhetoric, Composition, and Literature.

In French Conversation, Composition, and Literature.

Similar courses will be offered also in Italian and German, if desired. These courses will afford to special students opportunity for study of the grammar and literature of modern languages, and practice in conversation. Students fitting for college may thus carry on preparatory work in connection with their musical studies. (See also Academic Studies.)

GROUP I

The courses in Diction have been laid out after long experience, and with the realization of the importance to the singer of clear and correct diction, with regard both to enunciation and to inflection.

Previous study of languages in preparatory or high schools, however extensively pursued, must necessarily be supplemented by the special study which these courses afford, in the application of the principles of diction in singing.

Italian Diction

Study of pronunciation; singing diction; elementary grammar; reading; Italian songs. *One year, two hours weekly.*

Text-books: *Some Rules on Italian Pronunciation*, Endicott.

French Diction

Study of French phonetics and rules of diction; grammar; practical spoken French; conversation; singing diction; French songs. *Two years, two hours weekly.**

In the second year the classes are conducted almost entirely in French.

Text-books: *Yersin Phono-rhythmic Method of French Pronunciation, Accent and Diction; The Ideal System for acquiring a Practical Knowledge of French*, Gaudel.

German Diction

Study of pronunciation; elementary grammar; reading; singing diction. German songs and Lieder; tradition, interpretation. *One year, two hours weekly.**

Text-book: *New German Grammar*, Bacon.

*Candidates for graduation in Voice may elect to take two years of French and one of German diction, or *vice-versa*.

GROUP II

English 1

Special review course in grammar, preparatory to the study of foreign languages. Rhetoric. College entrance requirements in English. *Two hours weekly.*

Text-books: *The Elements of Language and Grammar*, Welsh-Greenwood; *Rhetoric and the Study of Literature*, Hitchcock.

English 2

Principles of versification; poetry in its relation to music. *Two hours weekly.*

Text-books: *The Writing and Reading of Verse*, Andrews; *Formative Types in English Poetry*, Palmer.

Italian

Language. Elementary grammar; syntax; composition; reading and conversation; translation from English.

French

Language. Elementary grammar; syntax; idiomatic expression; reading; composition; conversation and recitation, including performance of standard French plays.

Literature. Brief history of the French language; development of the literature; the classic, romantic, and modern literature. College entrance requirements. *Two hours weekly.*

German

Language. Elementary grammar; idiomatic expression; reading, translation, and conversation.

Literature. Brief history of the German language. Recitation. Study of *Der Ring der Nibelungen* and other operas by Wagner. *Two hours weekly.*

ACADEMIC STUDIES**INSTRUCTORS**

- EBEN CHARLTON BLACK, A.M., LL.D., Chairman of the Department of English in Boston University, *Lecturer in English Literature*
- ELIZABETH I. SAMUEL, A.B., M.D., *English Language, General Psychology.*
- FRANCIS L. STRICKLAND, PH. D., Professor of Psychology in Boston University, *Educational Psychology, Principles and History of Education.*
- GEORGE M. SNEATH, Ph.D., Instructor in English in Boston University, *English Composition, Literature.*
- C. HOWARD WALKER, A.E.D., Fellow of the American Institute of Architects, *Fine Arts.*
- HARRY M. VARRELL, PH. D., Professor of History in Simmons College, *European History.*

English Literature

The general development of English and American Literature, with special reference to Drama, Lyric Poetry and Prose Fiction. DR. BLACK. (*See Lecture Courses.*)

English 3 (Composition)

A study of the principles that underlie effective prose composition. The course aims to develop the student's ability to write clearly and interestingly. MR. SNEATH, *two hours weekly.*

English 4 (Review)

A general review of the essentials of English, stressing particularly good usage in construction, pronunciation, and diction, and effective methods of writing and speaking. Required of all candidates for graduation in the Conservatory Course, in their Senior year. MR. SNEATH, *one hour weekly, first semester.*

Text-book: *The Century Collegiate Handbook.*

English 5 (*Literature*)

A survey of English Literature from its beginnings until today, with special reference to Poetry and Drama. MR. SNEATH, *two hours weekly*.

Text-book: *A Book of English Literature*, Snyder and Martin.

General Psychology

The brain and nervous system; sensation, perception, conception, association, memory. Imagination; the will; development of personality. MISS SAMUEL, *two hours weekly*.

General Psychology B

A special one-semester course is offered, similar in outline to the foregoing, and open to all students. This course may not be counted toward requirements for the diploma or for the degree. MISS SAMUEL.

Educational Psychology

The mental characteristics and capacities of childhood and adolescence. The psychological facts and laws which are significant for the learning process. Emphasis is placed upon the psychology of emotional expression and æsthetic appreciation. Norsworthy and Whitley's *Psychology of Childhood* is read as the text, with lectures and class discussions. DR. STRICKLAND, *two hours weekly*.

History of Education

An outline study of the growth of educational theory and practice from the time of the Greek civilization to the present. Fuller consideration will be given to the development of the educational systems of the last hundred years. Paul Monroe's *A Brief Course in the History of Education* will be used as the text. DR. STRICKLAND, *two hours weekly, first half year*.

Principles of Education

The fundamental aims of the educational process are considered. This is followed by a study of the principles of effective teaching. The course deals in a broad way with the basic principles of education, but the particular aims of the teacher of music are kept in mind. J. Coursault's *Principles of Education* is used as the basis of the discussion. DR. STRICKLAND, *two hours weekly, second half year*.

Musical History 2

A more detailed study of the various phases in the development of the Art of Music. Lectures, reading, and reports, together with musical illustrations. A critical study of the lives and works of the composers who have exerted the greatest influence on music, with particular attention to the sources which have influenced their individual styles. MR. MASON, *two hours weekly*.

Musical Form and Critical Analysis

An advanced course, open to students who have completed the course in Theory. It includes the analysis of typical works in the large forms and in various styles, from the sixteenth century to the present time. The forms studied are the mass, the oratorio, the opera, the string quartet, the symphony, the tone poem, the modern suite. Original essays upon the works studied are required. MR. CONVERSE, *two hours weekly*.

Physics

An extended study of the science of music, illustrated by apparatus, with special reference to sound and acoustics. MR. F. B. DEAN, *two hours weekly*.

Fine Arts 1

The Appreciation of Art. A series of lectures upon the general history and development of the Arts, both the Fine Arts (Painting, Sculpture, and Architecture), and the Minor Arts.

The course will include discussion of the growth and influence of the Arts, and their relation to the life of man. Comparison of the work of the epochs and of the various artists and their modes of expression will be considered.

The course will be illustrated by lantern slides. MR. WALKER, *one hour weekly, for thirty weeks*.

This course is required of candidates for graduation in the Conservatory Course, who are advised to take it before their Senior year. It is open and recommended to all other students.

Fine Arts 2

A series of conferences supplementary to Fine Arts 1, in which the subjects will be more specifically studied. This course is open to more advanced students, who have taken or are taking Fine Arts 1. MR. WALKER, *one hour weekly, for thirty weeks*.

European History

The aim of the course is to present the outstanding developments in the history of European civilization from the time of the Renaissance to the present day. Attention is given to social, economic, and cultural movements as well as to political matters. Special emphasis is laid on the institutions and movements which serve as a background of American history, and the rise of the United States as a world power is briefly sketched. MR. VARRELL, *two hours weekly for thirty weeks*.

Text-books: *History of Western Europe* (Vol. I), J. H. Robinson; *Modern Europe*, C. D. Hazen.

Reference works recommended: *Readings in European History*, J. H. Robinson; *Political and Social History of Modern Europe*, C. H. J. Hayes; *Expansion of Europe*, W. C. Abbott; *History of Medieval Europe*, L. Thorndike; *Age of the Reformation*, P. Smith; *French Revolution*, L. Madelin; *World History, 1515-1920*, E. Fueter; *Development of the United States*, M. Farrand; *History of Modern Europe*, G. P. Gooch.

DRAMATIC DEPARTMENT

CLAYTON D. GILBERT, *Instructor*

In this department students are trained for the professional, dramatic, and operatic stage. Public performances, complete with scenery and costumes, are given from time to time in Jordan Hall. During the second half-year public dramatic recitals are given weekly in Recital Hall, at which plays and pantomimes, and songs in costume are presented. Students of the department are thus afforded an opportunity to gain practical experience through actual performance.

Students are encouraged to present original work in play-writing, which if of a sufficiently high standard is presented in one of the weekly recitals.

Stage Deportment. Definite training in preparation for public appearance, including instruction in the principles of poise, correct standing, walking, sitting, bowing, with exercises for health and grace. Required of candidates for the Diploma in the Conservatory Course. *In class, one hour weekly.*

Pantomime and Gesture. Principles and history of Pantomime, history and scientific study of Gesture, life studies, plays done in pantomime.

Stage business and technique, costumes. *In class, one hour weekly.*

Dramatic Action (Acting). Principles of acting, pantomime, gesture, impersonation; study of classical, standard, and modern drama. *Private lessons.*

Special classes in Shakespearean Plays, Old English Comedy, and Public Speaking.

Lyric Action (Acting in Opera). Gesture, individual and ensemble; pantomime, operatic rôles, stage business and technique, costumes. *Private lessons.*

For tuition rates, see page 88.

DANCING

BETTI MUSCHIETTO, *Instructor*

All branches of classic and æsthetic dancing are taught, including national folk-dancing and the ballet. *Class or private instruction.*

RECITALS AND CONCERTS

PREPARATORY RECITAL CLASSES

These classes meet twice weekly, under the personal direction of the Dean of the Faculty. At each class eight or more students are given opportunity to appear in response to the recommendations of their teachers, and to perform before the other students present in the class. Students whose performance in Recital Class is satisfactory may appear in the Students' Recitals.

STUDENTS' RECITALS

Usually these recitals are given twice each week. They are not open to the public, but all students of the Conservatory are permitted and encouraged to attend them. The performers are thus afforded valuable experience in appearing before an audience.

All departments of the Conservatory are represented upon the programs, which include solos for pianoforte, organ and all orchestral instruments, vocal numbers, and ensemble music for pianoforte, violin, violoncello and other instruments. Special features of interest are occasionally furnished by the Conservatory Orchestra, by the Chorus, and by members of the Faculty.

All students who appear in recitals must rehearse the stage deportment with the Instructor in the Dramatic Department.

PUBLIC CONCERTS

The series of public concerts given during the school year by the Conservatory Orchestra, members of the Faculty and advanced students, is open to all students. (For concerts given and works performed by the Orchestra and by students of the Ensemble Classes, see Appendix.)

LIBRARIES

THE CONSERVATORY LIBRARY

MARY ALDEN THAYER, *Librarian*

The General Library, open from nine to five o'clock every week day throughout the school year, excepting on school holidays and during vacations, is free to all students of the Conservatory. Its use is an important part of their musical education. While it is *primarily for reference*, a limited number of books may be taken for home use.

Included in the collection of more than six thousand volumes are the complete works of Palestrina, Handel, Mozart, Beethoven and Mendelssohn; a valuable collection of English Cathedral music, including many early editions, and of manuscript cantatas of the early Italian masters; orchestral scores of nearly all the classic, and of many of the modern works performed at the concerts of the Boston Symphony Orchestra; vocal scores of practically all the standard operas of all schools, and orchestral scores of operas by Verdi, Wagner, Puccini, and others.

The Library contains also a fine collection of poetry, biographies, essays, works on Musical History, Harmony, Church Music, School Music, and Acoustics, and many other reference books about singing, pianoforte, violin, orchestration and other subjects, to which important additions are constantly being made. It also includes bound volumes of standard musical magazines, covering long periods of great historical importance in the development of music in both America and Europe, together with complete programs of important musical organizations, and the best contemporary musical periodicals and reviews.

The Librarian is ready to assist students in every possible way, by supplying material for their individual needs. Classified lists of works relating to each of the departments and courses of the Conservatory are kept in convenient form for the guidance of students in selecting books for reference or for collateral reading. All books and scores may be used in the Library, and some may be taken home for study.

Numerous pieces of music for pianoforte, organ, violin and other instruments are also available to all students of the Conservatory for home use.

The Library Bulletin Board always bears notices of musical interest, such as announcements of concerts and opera, with portraits and biographical sketches of the composers and performers represented, and frequently analysis and other information about the works to be given.

During the past year chief among important accessions to the Library was a collection of orchestral and vocal scores of operas and operettas, together with chamber music and theoretical works, owned by the late Charles C. Perkins, Esq., of Boston, the gift of Charles Bruen Perkins, Esq. Mr. C. C. Perkins was for many years president of the Handel and Haydn Society, and one of the foremost benefactors of the cultural arts in Boston.

From the librarian of Yale University were received the original manuscript scores of several compositions by the late Horatio Parker.

Another important accession was the complete poetical works of Edna Dean Proctor, the gift of her literary executors, who also created the Lucinda Gould Fund, as provided by Miss Proctor in her will.

Among other donors were Mrs. Richard H. Dana, Miss L. H. Eaton, Miss Nellie Merriam, Mrs. S. E. Morrison, Miss Helen G. Moseley, and Mr. C. F. Dennée.

THE CHORAL LIBRARY

Through the generous gift of the late George L. Osgood, Esq., the Conservatory possesses the entire choral library of the famous Boylston Club and its successor, the Boston Singers.

This library contains over six hundred carefully chosen works, including motets, madrigals, part songs, glees and cantatas, representing the highest type of vocal polyphonic composition from the great mediaeval school down to the present day. In many cases these works were published or copied from manuscripts to be found only in European collections. The library comprises from one to two hundred copies of each work.

The Conservatory also possesses the library of the Thursday Morning Musical Club, which contains a large number of selections for women's voices, including important works of the modern school.

THE ORCHESTRAL LIBRARY

The Orchestral Library contains more than a thousand works, with scores and complete parts for the use of the Conservatory Orchestra at its concerts and weekly rehearsals, and of the Violin Sight-playing and Orchestral Classes.

It includes nearly all the classic symphonies and overtures, the standard concertos and other works for solo instruments with orchestral accompaniment, and many arias and modern works in every form, as well as the accompaniments to a number of oratorios, cantatas and other choral works; together with several complete operas. Important additions are constantly being made.

To Mr. Frank Courtney the Conservatory is indebted for the gift of the entire orchestral library of the late Napier Lothian, for many years musical director of the Boston Theatre, during a period which was the most important in the history of the drama in Boston. This collection will be of special value in the work of the Orchestral Class.

SPECIAL LIBRARIES

Special libraries are provided for the classes in Pianoforte Sight-playing and in Ensemble. Certain works from the latter are occasionally loaned to members of the Ensemble Classes for purposes of study.

COLLECTION OF MUSICAL INSTRUMENTS AND CURIOSITIES

This collection includes about one hundred and eighty instruments, many of them rare, and all of historical or artistic value. Eastern countries are liberally represented, especially Japan, China, India, and Arabia; while many valuable and interesting exhibits from Europe and America are also included in the collection.

A valuable feature is a number of oriental instruments of unusual beauty, the gift of Mrs. Horatio A. Lamb of Boston, in memory of the late Mrs. Winthrop Sargent, who personally collected them. This collection is exhibited in the Conservatory Library.

Descriptive catalogues furnish information regarding all of the above instruments, which is of great value to the student of Musical History.

THE CONSERVATORY BULLETIN

EDITORS

FREDERICK W. COBURN

RALPH L. FLANDERS

WALLACE GOODRICH

The Bulletin is published monthly throughout the calendar year. It contains a Calendar of concerts and recitals for the month, notices of examinations, courses and other Conservatory matters; notes of undergraduate and alumni activities, both of student organizations and of individuals, together with reviews and articles of interest.

The Bulletin will be sent regularly, free of charge, upon request addressed to the General Manager.

SCHOLARSHIPS AND PRIZES

The following free scholarships are awarded annually to students of the Conservatory who fulfill the requirements as to ability and grade of advancement, and who are in need of the financial assistance which the scholarship affords.

Application for scholarships for the ensuing year, as well as for renewal of scholarships already granted, must be made before March first, upon the prescribed application form.

THE EVANS SCHOLARSHIPS

The gift of Mrs. Robert Dawson Evans

Two in Pianoforte each, \$250

Two in Voice each, \$250

One in Violin or Violoncello \$250

THE LANGSHAW SCHOLARSHIP

The gift of Walter H. Langshaw, Esq.

In Organ or Voice \$200

THE CONVERSE SCHOLARSHIPS

The gift of Mrs. C. C. (M. Ida) Converse of Malden,
Massachusetts

Three, in any graduating course each, \$250

THE BAERMANN SCHOLARSHIP

The income of a fund raised by a committee represented
by Messrs. Alexander Steinert and Edward R. Warren,
in memory of the late Carl Baermann of the
Faculty

In Pianoforte \$200

THE FLORENCE E. BROWN SCHOLARSHIP

The gift of the President of the Board of Trustees, in
memory of his daughter

In Violin \$250

THE REBECCA F. SAMPSON SCHOLARSHIP

The gift of the Rebecca F. Sampson Estate

In any course \$100

THE ELLEN B. DOE SCHOLARSHIP

The income of \$1,000, the gift of the late Miss Ellen B. Doe

THE SIGMA ALPHA IOTA SCHOLARSHIP

The gift of Lambda Chapter, available for 1925-26 for a student already registered or entering the Conservatory

\$150

In addition to the foregoing, several free scholarships providing for class instruction in a single subject are awarded annually.

FRATERNITY AND SORORITY SCHOLARSHIPS

available for a member of the respective Chapter

THE SINFONIA SCHOLARSHIP

The gift of Alpha Chapter

THE ALPHA CHI OMEGA SCHOLARSHIP

The gift of Zeta Chapter

THE SIGMA ALPHA IOTA SCHOLARSHIP

The gift of Lambda Chapter

THE MU PHI EPSILON SCHOLARSHIP

The gift of Beta Chapter

THE KAPPA GAMMA PSI SCHOLARSHIP

Founded by Ignace J. Paderewski, Esq., an honorary member of Alpha Chapter

THE LUCINDA GOULD FUND

The income of the Lucinda Gould fund of five thousand dollars, given under the will of Edna Dean Proctor, is to be given to students coming from the State of New Hampshire, to assist them in their musical education.

THE MASON & HAMLIN PRIZE

A Grand Pianoforte is offered by the Mason & Hamlin Company, and may be competed for by any member of the Senior Class in the Pianoforte Department who has attended the Conservatory for not less than two years, and has been registered in the department continuously since October 15, 1926. The competition is also open to post-graduate students who are candidates for the soloist's diploma in the pianoforte course, and who have studied continuously at the Conservatory since their graduation. All candidates must be recommended by their teachers. This competition will be public and will take place about May 1, 1927.

THE ENDICOTT PRIZES IN COMPOSITION

Offered by H. Wendell Endicott, Esq., of the Executive Committee of the Board of Trustees

The following Prizes are offered for the Academic Year 1926-27:

- Class 1. Two hundred dollars for the best Overture or other serious work for orchestra, not to exceed twelve minutes in performing time.
- Class 2. One hundred and fifty dollars for a work for chorus, with pianoforte or organ accompaniment, not to exceed ten minutes in performing time.
- Class 3. One hundred and fifty dollars for the best Suite or smaller work for small orchestra.
- Class 4. One hundred dollars for the best composition for unaccompanied chorus.
- Class 5. One hundred dollars for the best composition in form of a movement of a string quartet.
- Class 6. Fifty dollars for the best set of five songs.
Fifty dollars for the best group of pianoforte pieces.

Special prizes may be awarded for compositions in other forms, of exceptional merit.

Any student in any department of the Conservatory who shall have been registered in the Conservatory continuously since October 1, 1926, will be eligible to enter the competition.

Compositions offered will be received by Mrs. Elizabeth C. Allen, Secretary, in the General Manager's Office, after March 15th, and not later than April 1st.

The Judges will be appointed by the Directory Committee.

Detailed information regarding conditions of the competition will be furnished upon application to the General Manager.

REGULATIONS

[*See also Calendar, pp. 4-5.*]

All students of the Conservatory are required to conform to the school regulations. Students coming to the Conservatory from other institutions must be able to furnish a certificate of honorable dismissal.

All matters of business connected with the Conservatory, including tuition, private lessons, arrangement of classes, changes of hours, or from one class to another, must be attended to not with teachers, but invariably at the business offices.

Students are required to attend their lessons regularly and at the appointed hour. In case of a student's illness, or absence from class for any other cause, notice is to be given or sent at once to the Registrar.

Students are required to keep a complete record of their work in all studies. This record will be subject to the call of the Director and the Dean of the Faculty. (See page 19.)

Students will be allowed to arrange for public appearances during their period of study only with the consent of the Director.

It is not the custom of the Conservatory, except upon request, to send to parents regular reports of students' standing. When requested to do so, the Conservatory will always be glad to furnish such reports.

It is the purpose of the Management to render every service possible, and to become personally acquainted with every student who registers in the school.

THE CONSERVATORY MUSIC STORE

A department for the sale of sheet music, books, and other musical merchandise, is located in the Conservatory building, occupying commodious quarters on the first floor. In addition to all the Conservatory publications, a selected assortment of the best instrumental and vocal music is kept constantly on hand. The business of the Music Store is not limited to students, but is open to the public, and orders by mail are promptly executed. Those who desire to obtain the most approved standard compositions for pianoforte, organ, voice, works on musical theory, etc., will find it to their interest to send their orders to the Music Store.

All text-books and works of reference used in Conservatory courses or recommended in this catalogue may be obtained through the Music Store.

Address all orders to "The New England Conservatory Music Store, Huntington Avenue, Boston, Massachusetts."

REGISTRATION

The offices of the Conservatory, at the corner of Huntington Avenue and Gainsborough Street, are open daily (Sundays excepted) for the reception of students. While students may enter at any time during a semester, if there be vacancies, it is desirable wherever possible that they enter at the beginning, and attend to all preliminaries, such as registration, grading time of lessons, and payment of bills, before the opening of the semester. Those residing in or near Boston should register during the week preceding the beginning of the semester.

The Management reserves the right at any time to refuse or to withdraw the registration of any student whose presence in the Conservatory may appear to be detrimental to its interests; and to refuse to renew the registration of students who have been habitually delinquent in their studies.

Students will not be received at the beginning of a semester for a shorter time than the full semester, and all entering during a semester must register for the remainder of that semester.

Changes cannot be made from one study to another, nor from one teacher to another, without the written consent of the Director. Such changes should be made as far as possible before the beginning, or at the end of the semester.

Tuition for the semester or the unexpired portion of it is payable in advance. Students entering after the opening of the semester will be charged pro rata, except that no allowance will be made on account of absence from the first week of any semester.

Payments may be made by post-office or express money order, check, or draft on Boston or New York, payable to the order of The New England Conservatory of Music.

Students leaving during the semester will not be entitled to a refund of any of the money paid in advance for tuition. In special cases of protracted illness, extending over two or more weeks, the student will be allowed the privilege of taking the lost lessons in a later semester, provided that notice of the illness was given at once to the Registrar and place in class or private lesson was given up, and that there are vacancies in the corresponding classes at the time the student desires to receive the lessons. If, through neglect on the part of the student to notify the Registrar of permanent withdrawal from the class, the Management is deprived of opportunity to fill the vacancy, no credit certificate will be allowed.

The Catalogue will be sent on application.

Address all correspondence to "The New England Conservatory of Music, Huntington Avenue, Boston."

STUDENTS' TICKETS (LOCAL)

Railroads make special rates to students under twenty-one years of age. Inquiry should be made at railroad stations regarding conditions.

EVENING INSTRUCTION

Evening lessons are arranged at reduced rates for the benefit of those who cannot take advantage of courses during the day.

SUMMER INSTRUCTION

The offices of the Conservatory are open daily during the summer vacation from nine o'clock until five, except Saturday, when they are open only from nine until twelve. Class instruction is not given during the summer. Teachers of Pianoforte, Voice, Violin, and Harmony, are usually available for private lessons during July and August. Arrangements for lessons may be made at the office. Information as to the teachers who will be available will be given by the Management.

RESIDENCES FOR STUDENTS

Women students, unless the accommodation is entirely taken, must reside in the Conservatory dormitories. Students who cannot be admitted may select a place of residence with the approval of the General Manager, from a list on file in his office. Unless given special permission to make other arrangements, they are restricted to this list.

Women students will not be permitted to live in kitchenette apartments unless with relatives or with a chaperone approved by the General Manager.

Students will find in all the railroad stations agents of the Armstrong Transfer Company, with whom special arrangements have been made regarding the care of Conservatory students. These agents will take charge of all baggage, and provide conveyances directly to the Conservatory residences.

MEN STUDENTS

In order that the requirements of parents regarding places for their sons may satisfactorily be met, a directory of rooms is kept in the General Manager's office, where assistance will be given in their selection.

It must be understood that no responsibility can be accepted unless young men live in houses approved by the Management.

Men students arriving from a distance should leave their baggage at the railroad station until they have secured rooms. Those arriving by the morning or day trains need not go to hotels, but may come directly to the Conservatory.

TUITION

Tuition fees for each semester are payable in advance.

A registration fee of \$2.00 for the year will be payable by each student at the time of registration.

In nearly all courses arrangements may be made for either class or private lessons.

The following tuition rates, unless otherwise indicated, refer to class lessons, one hour each in duration, for a semester of twenty weeks, including vacations.

MAJOR SUBJECTS

		<i>1 lesson weekly</i>	<i>2 lessons weekly</i>
Pianoforte	Elementary grade, class of three		\$30
	Intermediate and advanced grades, class of three	\$30 to \$50*	\$54 to \$100
Organ	Elementary, Intermediate, and advanced grades, class of three		\$54
Voice	Elementary, Intermediate, and advanced grades, class of three	\$30 to \$70*	\$54 to \$140
	Private half-hour lessons, evening only	\$30 to \$40	
Violin	Elementary grade, class of three		\$30
	Intermediate and advanced grades, class of three	\$30 to \$50*	\$54 to \$100
	Special class of four, two hours once a week	\$114	
Viola	Class of four		\$75
Violoncello	Private half-hour lessons	\$50 to \$80	
Contrabass	Private half-hour lessons	\$50	
Wind Instruments	Private half-hour lessons	\$30 to \$60	
Tympani	Private half-hour lesson	\$40	
Percussion Instru- ments	Private half-hour lessons	\$20	

*If taken in addition to one private lesson weekly.

THEORETICAL SUBJECTS

	<i>1 lesson weekly</i>	<i>2 lessons weekly</i>
Solfeggio		\$25
Harmony, Harmonic Analysis, Theory, each . . .		\$40
Advanced Harmony, Counterpoint		\$50
Composition, first or second year	\$30	\$50
Composition, third year		\$50
Counterpoint and Composition (Composition Course)		\$50
Instrumentation 1	\$30	\$50

SUPPLEMENTARY STUDIES

Choir-training		\$35
Ensemble Classes:		
Stringed Instruments and Pianoforte	\$25	
String Quartet Class	\$25	
Wood-wind Instruments	\$15	
Brass Instruments	\$10	
Pianoforte Sight-playing		\$25
Pianoforte Accompaniment	\$25	
Violin Sight-Playing	\$10	

NORMAL DEPARTMENT

(Tuition rates for the Academic year)

Pianoforte	First year, Teaching (including lectures)	\$10
	Second year, Teaching	\$10
Voice	First year, Teaching (including lectures)	\$10
	Second year, Teaching (including lectures if required)	\$10
	Lectures only	\$10

LANGUAGES

Diction (Italian, French, German)	\$25
Languages (English, Italian, French, German) .	\$25

DRAMATIC DEPARTMENT

Dramatic or Lyric Action (private half-hour lessons)	\$76
Pantomime (in class)	\$15
Stage Department (in class)	\$10
Dancing (in class)	\$10

ACADEMIC STUDIES

English 3 and 5, each		\$25
English 4 (general class)	\$10	
European History		\$25
Musical History 2, Musical Form and Analysis, each		\$35
Physics		\$25
Psychology (general), Educational Psychology, each		\$25
History and Principles of Education, each		\$25
Fine Arts 1 (lectures, thirty weeks)	\$10	
Fine Arts 2 (in class, thirty weeks)	\$20	

PUBLIC SCHOOL MUSIC

Tuition for the full course leading to the Diploma, including all prescribed courses in Groups II and III, and all in Group I excepting Pianoforte, Voice, and Orchestral Instruments:

<i>First year</i>	<i>Second year</i>	<i>Third year</i>
\$380	\$440	\$510

PRIVATE INSTRUCTION

The cost of private lessons depends upon the instructor chosen and on the grade of advancement.

	<i>Per half-hour lesson</i>	
Pianoforte	\$1.00 to	\$4.00
Organ	\$3.00 and	\$4.00
Voice	\$1.50 to	\$5.00
Violin	\$1.00 to	\$4.00
Violoncello	\$2.50 and	\$4.00
Other Orchestral Instruments	\$1.00 to	\$4.00
Solfeggio	\$2.00 and	\$2.50
Theory	\$2.50 and	\$3.00
Harmony, Harmonic Analysis, Advanced Harmony, Counterpoint, Composition, and Instrumentation	\$2.50 and	\$3.00
Pianoforte Sight-playing	\$2.00 and	\$3.00
Diction (Italian, French, German)	\$2.00	
English	\$1.50	
Languages	\$2.00	
Public School Music—Special or review work, with ap- proval of the Supervisor	\$3.00	

RENTAL OF PIANOFORTES

Pianofortes for home use may be rented at the Bursar's office at the rate of \$1.50 per week, to which must be added the cost of moving one way.

ORGAN PRACTICE

Organ practice may be engaged at rates ranging from fifteen to twenty-five cents per hour.

COLLEGIATE DEPARTMENT

COURSE LEADING TO THE DEGREE
BACHELOR OF MUSIC

IN APPLIED COURSES

As the tuition rates for private instruction in major subjects vary from those for class lessons, and both according to the instructor chosen, such rates are not included in the following schedule. Full information regarding them will be found on the preceding pages.

For all other courses prescribed in the Outline* the following inclusive tuition rates are established:

*Excepting Electives, which will be charged for at regular Catalogue rates.

	<i>Pianoforte</i>	<i>Organ</i>	<i>Voice</i>	<i>Violin</i>
First Year	\$190	\$190	\$300	\$250
Second Year	190	290	230	190
Third Year	300	250	200	270
Fourth Year	320	320	200	270

†Also Violoncello, and other orchestral instruments.

IN COMPOSITION

Including all prescribed courses, except Electives:

<i>First Year</i>	<i>Second Year</i>	<i>Third Year</i>	<i>Fourth Year</i>
\$310	\$350	\$370	\$270

COURSE LEADING TO THE DEGREE
BACHELOR OF SCHOOL MUSIC.

Including all prescribed courses in Groups II and III, and all in Group I excepting Pianoforte, Voice, and Orchestral Instruments.

<i>First Year</i>	<i>Second Year</i>	<i>Third Year</i>	<i>Fourth Year</i>
\$380	\$440	\$380	\$330

APPENDIX

SUMMARY OF STUDENTS

1925-26

Alabama	14	Texas	12
Arizona	1	Utah	2
Arkansas	1	Vermont	20
California	15	Virginia	10
Colorado	4	Washington	6
Connecticut	27	West Virginia	9
District of Columbia	3	Wisconsin	7
Florida	17	Wyoming	1
Georgia	4		
Idaho	3	Cuba	2
Illinois	11	Panama	2
Indiana	13	Philippine Islands	3
Iowa	10	Porto Rico	8
Kansas	6		
Kentucky	3	Bermuda	3
Louisiana	3	British North America	27
Maine	85	British West Indies	3
Maryland	1	China	13
Massachusetts	2,754	England	1
Michigan	9	Finland	1
Minnesota	8	Germany	1
Mississippi	2	Greece	2
Missouri	9	India	1
Montana	6	Ireland	1
Nebraska	4	Japan	2
New Hampshire	47	Korea	1
New Jersey	13	Mexico	1
New York	51	Norway	4
North Carolina	14	Russia	3
Ohio	28	Scotland	2
Oklahoma	6	South America	1
Oregon	4	Spain	1
Pennsylvania	62	Sweden	2
Rhode Island	36	Switzerland	1
South Carolina	6	Turkey	5
South Dakota	1		
Tennessee	4	Total	3,443

DIPLOMAS AWARDED

June 22, 1926

IN PIANOFORTE

SOLOISTS' COURSE

**†Ruth Aline Culbertson

TEACHERS' COURSE

Isabella Sophia Anderson
 *Mary Louise Bacon
 Bernice Gertrude Blake
 Reginald Lawrence Capon
 *Lillian Albertine Clauson
 Priscilla Crockett
 Marian Louise Dodge
 *Dorothy Calista Donohue
 Edith Dudley
 Frances Helen Edwards
 Fredericka Louise Fife
 *Della Louise Furman
 Adelaide Gilbert
 Elda M. Goduti
 Paul Goughlides
 Helen Mackay Handy
 Ruth Hanks
 *Alice Bryant Harvey
 Willie Faire Hemby
 Henrietta Alice Hotchkiss
 Mary Veronica Lanza
 Lina Whipple Lavalie
 Alyce Maddock Lawrence
 Mary Gertrude McGann
 Leona Hallice MacGraw
 Marie Evelyn Margetson
 Esther Nicholaou
 *Mildred Nichols
 Ida Bessie Rosen
 *Willa Evelyn Semple
 Ernest Calvin Shultz
 Eleanor May Spencer
 *Marion Florence Stone
 Donald James Van Wart

PIANOFORTE COURSE

Elizabeth Tenney Bates
 Gladys Harriet Berkeley
 Josephine Teresa Bianco
 Meriel Parker Blumenkranz
 Gwendolyn Ada Bowker
 Adele Lillian Bramson
 §Luise Hedwig Bube
 Zula Mary Burkholder
 Marguerite Isabel Connors
 Margaret Martha Davis
 Jose DaCosta
 Elayne Reba Fine
 *Stella Marie Galassi
 Gordon Graham
 Milwood Dorothea Gray
 Mary Carmen Leuci
 Harriet Frances Lombard
 *Rossana McGinnis
 Madolin Bateman Mitchell
 Grace Pennock
 *Béatrice Cécile Perron
 Adelaide Louise Clift Ray
 Rhoda Ada Rothenberg
 Cuba Elizabeth Sanchez
 Marion Louisa Sawyer
 Helen Christine Schroer
 Pauline Barbara Schulz
 Elisabeth Joanne Schulz
 May Z. Silver
 Manola Eunice Simpson
 Katherine Davis Small
 *Ruth Stauffer
 Gladys H. Strong
 William D. Vuono

IN THE ORGAN COURSE

*Ruth Eleanor Bailey
 *Florence Barnes
 *Blanche Bowden
 Harold Eugene Clark
 *Geneva Mae Costello
 *Albert Ernest Gingras
 Edward Walker Jenkins
 William Shuford Self
 *Helen Walburn

DIPLOMAS AWARDED, 1926

IN VOICE

SOLOISTS' COURSE

Thomas Henry Johnson

TEACHERS' COURSE

Seigi Abé
 Helen Louise Beach
 Julia Fern Brown
 Richard Palfreyman Condie
 Agnes Donehoo
 George Warren Garland
 *Dorothy Bird George
 *Constance King
 Ruth Agnes Knapp
 Frances Leonard
 Barbara Deane Leshure

Joseph Thomas Lopez
 Natalie Alexandria Lucia
 Mary Gertrude McClure
 Gladys Emily Michaels
 §Florence Owen
 Mary June Caroline Palmer
 *William Daniel Simmons
 Ruth Adelaide Viewig
 *Helen Elizabeth Watlington
 Emma Catherine Wheeler

IN VIOLIN

TEACHERS' COURSE

Ruth Marion Hawk

ORCHESTRAL COURSE

Frederick Frank Berick
 **Morris Louis Feldman
 Alice Bernadette Gadbois
 Waclaw Francis Kisiel

IN FLUTE

ORCHESTRAL COURSE

*John Nathaniel Vincent, Jr.

IN TRUMPET

ORCHESTRAL COURSE

Langston Wesley Curl
 Benjamin W. White

IN TROMBONE

ORCHESTRAL COURSE

Ida Isabella Bisbee

IN PUBLIC SCHOOL MUSIC

Phoebe Isabelle Bleecker
 James L. Ivory
 Geraldine Daggett

Frances Collery
 Gwendolyn Grace Jones
 Marie Louise Marion

POST-GRADUATE STUDENTS

SOLOISTS' COURSE IN PIANOFORTE

Abraham Alexander (Class of 1925)
 Norine Robards (Class of 1924)

SOLOISTS' COURSE IN VOICE

Charles Whitaker Pearson (Class of 1925)

**Highest Honors in Supplementary Subjects

§Honors in Supplementary Subjects, with Distinction

*Honors in Supplementary Subjects

†Winner of Mason & Hamlin Prize

ADVANCED HONORS

IN SUBJECTS TAKEN IN ADDITION TO REQUIREMENTS

Florence Owen

SPECIAL HONORS

IN THEORY

Luise Hedwig Bube

IN ADVANCED HARMONY

Milwood Dorothea Gray

IN MUSICAL APPRECIATION

Albert Ernest Gingras

Alice Bryant Harvey

IN GERMAN

Constance King

Natalie Alexandria Lucia

IN ENGLISH LITERATURE

Fredericka Louise Fife

Stella Marie Galassi

Alice Bryant Harvey

Marie Evelyn Margetson

Madolin Bateman Mitchell

Béatrice Cécile Perron

Mildred Nichols

IN MUSICAL HISTORY

Alyce Maddock Lawrence

William Daniel Simmons

Helen Walburn

IN ENSEMBLE-PLAYING

IN PIANOFORTE

Luise Hedwig Bube

Ruth Aline Culbertson

Jeanette Adrienne Giguère

Elsie Eva Wild

Elizabeth Hunt Travis

IN VIOLIN

Ione Coy

Cécile Forest

Morris Louis Feldman

IN VIOLONCELLO

Lawrence William Rose

IN THE STRING QUARTET CLASS

Ione Coy

Morris Louis Feldman

Cécile Forest

Lawrence William Rose

CONSERVATORY CONCERTS

SUMMARY OF CONCERTS AND RECITALS given during the academic year 1925-26:

<i>a</i>	The Conservatory Orchestra	3
<i>a</i>	The Conservatory Chorus and Orchestra	1
<i>b</i>	Operatic Performance	1
<i>c</i>	Members of the Faculty	4
<i>d</i>	The Orchestral Class	2
	Advanced Students with orchestral accompaniment (concertos, arias, etc., including Commencement Concert)	2
	Advanced Students	8
	Individual Recitals by students and post-graduates	23
	Student Recitals (Thursday and Saturday)	55
<i>e</i>	Competition	1
<i>f</i>	Recital by Students of the Dramatic Department	2
	Recitals by Pupils of the Normal Departments	2
	Miscellaneous	2

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a Soloists at these concerts were MR. HUMPHREY, organ; MR. BENNETT, voice; Misses Culbertson and Giguère, pianoforte; Mr. Rose, violoncello; Miss King and Messrs. Simmons and McCloskey, voice.

b April 24, at the Boston Opera House, a performance of Puccini's *Madama Butterfly*, given by present and past students of the Conservatory, for the benefit of the Scholarship Fund, with the following cast:

Madama Butterfly	Dorothy Francis
Suzuki	Jeska Swartz Morse
Kate Pinkerton	Maurine Palmer
B. F. Pinkerton	RULON Y. ROBISON
Sharpless	David Blair McCloskey
Goro	Richard McIntyre
Il Principe Yamadori	William D. Simmons
Lo Zio Bonzo	Charles W. Pearson
Yakuside	Joseph Lopez
Il Commissario Imperiale	Gennaro D'Allessandro
L'Ufficiale del Registro	Richard Condie
La Madre di Cio-Cio-San	Florence Owen
La Cugina	Florence Barbiers
La Zia	Emma Wheeler

The chorus was composed of members of the Conservatory Chorus, and the orchestra, of seventy-four members of the Conservatory Orchestra. The mise-en-scène and stage direction were by Mr. Frank St. Leger of the Chicago Opera Company, and the DEAN OF THE FACULTY conducted.

c Given by ALICE HUSTON STEVENS and CHARLES BENNETT, voice; RAYMOND ROBINSON, organ; and by Messrs MOTTE-LACROIX and MASON (of music for two pianofortes).

d December 8th, conducted by MR. FINDLAY; March 30th, by MR. FINDLAY, MR. KENNEY and eight students of the Conducting Classes.

e April 28th, the seventeenth annual competition for the Mason and Hamlin Prize. The judges were Mr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, Madame Olga Samaroff and Mr. Ernest Hutcheson. The prize was awarded to Ruth Aline Culbertson, honorable mention being given to Elizabeth Schulz.

f December 4th (repeated on the following evening) the program included two scenes from Sardou's *Madame Sans Gêne*; a ballet, "The Intruder," with music by Saint-Saëns, performed for the first time in this country; and the first performance of a dramatization by MR. GILBERT of a story by James Hopper, "The Black Night."

November 3rd an orchestra of thirty-five members of the Conservatory Orchestra, comprising stringed instruments, trumpets and tympani, and conducted by the DEAN OF THE FACULTY, played at the unveiling of the John S. Sargent mural decorations at the Boston Museum of Fine Arts.

January 19th the David Bispham Medal, which had been conferred upon MR. F. S. CONVERSE for his opera, *The Pipe of Desire*, by the American Opera Society of Chicago, was presented to Mr. Converse in Jordan Hall by Mrs. Mary G. Reed, President of the Massachusetts Federation of Women's Clubs. Before the presentation, compositions of Mr. Converse were performed by Mrs. Bernice Fisher Butler, MR. ROBISON and MR. McClosky, comprising songs with piano-forte, an aria for soprano from the opera *The Sacrifice*, and the duet from *The Pipe of Desire*. The full Conservatory Orchestra assisted, conducted by MR. WALLACE GOODRICH.

At the orchestra rehearsal on February 2d, Messrs. Charles Marshall and Richard Bonelli of the Chicago Civic Opera Company, by courtesy of their management, sang arias from *L'Africaine* and *Aida*, and from *Faust* and *Don Carlos*, respectively.

On the evening of April first the Conservatory Chorus assisted in the Office of Tenebrae at the Church of the Advent, singing without accompaniment motets by Palestrina, Lassus and Michael Haydn, and the *Miserere* of Allegri.

WORKS PERFORMED at concerts of the Conservatory Orchestra, conducted by the Dean of the Faculty, during the school year 1925-26:

SYMPHONIES

Beethoven	in F major, no. 8
Chadwick	*in F major
R. Vaughan Williams	†Pastoral Symphony

OVERTURES AND PRELUDES

Brahms	<i>Academic Festival</i>
Chadwick	* <i>Melpomene</i>
Rimsky-Korsakow	<i>To Nuit de Noël</i>
Arthur Shepherd	† <i>To a Drama</i>

MISCELLANEOUS

Seigi Abè	a †Akebono. Prelude for orchestra
J. S. Bach	Gavotte (arr. for string orchestra, by Bachrich)
Bruneau	Symphonic entr'acte from <i>Messidor</i>
Chadwick	bElegy. For orchestra and organ
Chabrier	§Rhapsody, <i>España</i>
H. M. Dunham	cAurora. Tone-poem for orchestra and organ
Fuchs	§Romanza, from the Serenade in E minor for string orchestra

CONCERTOS

FOR PIANOFORTE:

Chopin	in E minor (first movement, Mr. Vartanian)
	in F minor (first movement, Miss Culbertson)
Grieg	in A minor (first movement, Miss E. Schulz)
Liszt	in E flat major (Miss Giguère)
Mozart	in D minor (first movement, Miss McGinnis)
	in E flat major, for two pianofortes (Misses Culbertson and Giguère)
Paderewski	in A minor (first movement, Miss Furman)

FOR ORGAN:

Bossi	†in A minor (second movement, Mr. HUMPHREY)
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FOR VIOLIN:

Goldmark	§in A minor (second movement, Mr. Feldman)
Vieuxtemps	in A minor (first movement, Mr. Feldman)

OTHER WORKS FOR SOLO INSTRUMENTS WITH ORCHESTRA:

PIANOFORTE:

Chopin	Polonaise in E flat major, arr. Scharwenka (Miss Marquès)
Saint-Saëns	Africa (Miss Bacon)

VIOLIN:

Lalo	Symphonie espagnole (first movement, Miss Forest)
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VIOLONCELLO:

Florent Schmitt	†Chant élégiaque (Mr. Rose)
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*Conducted by the Composer.

FOR CHORUS AND ORCHESTRA:

Horatio Parker *d* †A. D. 1919. A Commemorative Poem

OPERATIC PERFORMANCE

Puccini *Madama Butterfly*

FOR SOLO VOICES AND ORCHESTRA

Chadwick §The Curfew (Miss Viewig)
Wagner *e* §Quintet from *Die Meistersinger von Nürnberg*

FROM THE FOLLOWING WORKS ARIAS WERE SUNG:

Bizet	<i>Les Pêcheurs de Perles</i> (Miss Watlington)
Mozart	<i>Le Nozze di Figaro</i> (MR. BENNETT)
	<i>La Clemenza di Tito</i> (Miss McClure)
Saint-Saëns	<i>Samson et Dalila</i> (Miss Owen)
Wagner	<i>Die Meistersinger von Nürnberg</i> (Mr. McClosky)
	<i>Die Walküre</i> (Mr. Simmons)

† First performance.

† First performance in Boston.

§ First performance at a Conservatory concert.

a Awarded the prize for the best orchestral work in the Endicott Competition, 1925.

b Organ, Mr. Schwab.

c Played at the Commencement Concert in commemoration of the composer's completion of fifty years membership in the Faculty of the Conservatory. The organ was played by Mr. Gingras.

d Soloist, Miss King.

e Sung by Misses King, Owen; Messrs. Simunons, Garland, Pearson.

Movements of the following works were performed by students of the Ensemble Classes for Pianoforte and Stringed Instruments, and of the Quartet Class, in Conservatory Recitals during the academic year 1925-26:

SONATAS FOR PIANOFORTE AND VIOLIN

Converse	in A major, op. 1
Gabriel Fauré	in A major, op. 13

SONATAS FOR PIANOFORTE AND VIOLONCELLO

Beethoven	in F major, op. 5, no. 1
Converse	in A minor

TRIOS FOR PIANOFORTE, VIOLIN AND VIOLONCELLO

Beethoven	in E flat major, op. 1, no. 1
	in G major, op. 1, no. 2
	in C minor, op. 1, no. 3
	in B flat major, op. 11
	in D major, op. 70, no. 1
	in E flat major, op. 70, no. 2

Chopin	in G minor, op. 8
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Mendelssohn	in D minor, op. 49
	in C minor, op. 66

Mozart	in B flat major (Köchel 254)
	in G major (Köchel 496)
	in E flat major (Köchel 498)
	in B flat major (Köchel 502)
	in E major (Köchel 542)
	in C major (Köchel 548)
	in G major (Köchel 564)

Rubinstein	in G minor, op. 15, no. 3
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Schubert	in B flat major, op. 99
	in E flat major, op. 100

Schumann	in D minor, op. 63
	in F major, op. 80

FOR TWO VIOLINS, VIOLA AND VIOLONCELLO

Beethoven Quartet in B flat major, op. 18, no. 6

Haydn Quartet in G major, no. 4

Edward Jenkins Quartet in D minor

FOR PIANOFORTE, VIOLIN, VIOLA AND VIOLONCELLO

Saint-Saëns Quartet in B flat major, op. 41

FOR PIANOFORTE, TWO VIOLINS, VIOLA, AND VIOLONCELLO:

Chadwick Quintet in E flat major

From the foregoing repertoire sixty-one movements were played.

Works studied in the Ensemble and Quartet Classes in addition to those played in recital:

Sonatas for pianoforte and violin by Mozart, Beethoven, Fauré, César Franck, Brahms, Pierné, Grieg, Paderewski, Redman. Sonatas for pianoforte and violoncello by Beethoven, Brahms, Grieg, Rubinstein, Debussy, Boëllmann, Chopin, Mendelssohn, Saint-Saëns, Stojowski, Converse. Pianoforte trios by Mozart, Beethoven, Brahms, César Franck, Parker, Goldmark, Dvořák, Foote, Lalo, Rubinstein, Tchaikovsky, Rachmaninov, Gretschaninov, Arensky. Trio for pianoforte, clarinet and violoncello by Brahms. Sonata for pianoforte and clarinet by Brahms. Pianoforte quartets by Schumann, Saint-Saëns, Chausson. Pianoforte quintets by Chadwick, Schumann. String trios by Beethoven. String quartets by Mozart, Beethoven, Schumann, Grieg, Haydn.

THE CONSERVATORY ORCHESTRA

1925-26

FIRST VIOLINS

Minot Alfred Beale, *Concertmaster*
 J. Allan Farnham
 Cécile Eleanore Forest
 Ione F. Coy
 Ruth E. Austen
 Margaret Carabillo
 Baldassare Ferlazzo
 Harold F. Sawyer
 Marcia Joyce Bigelow
 Ruth M. Hawk
 Margaret H. Clark
 Beatrice Cécile Perron
 Naomi E. Trombley
 Wacław Kisiel
 Ottavio DeVivo
 Leon Goldman

SECOND VIOLINS

Silvio J. Martone
 Alice Gadbois
 Mary Q. Fuller
 Ruth P. Manter
 Cyril J. Saunders
 Nicholas Gualillo
 Malcolm T. Mark
 George Habberstad
 Isabel McDonald
 Stanley Slominski
 Maude Sisson
 Edith Pearson
 Irene Gerlinger

VIOLAS

Howard Ralyea
 Morris Feldman
 Hrach Arakelian
 John Frandila
 Frederick Berick
 Bessie Yankelewitz
 Pierino Di Blasio
 Margaritis G. Michos
 Amelia J. Bartlett
 Americo Astolfi

VIOLONCELLI

Lawrence Rose
 Edward Turner
 Alexander Mark
 Violet Hirsh
 Gertrude Gadbois
 Harriet E. Curtis
 Ruth Westman
 Eileen Bugbee
 Anna Torrens Dymond
 Eleanor G. Nason

CONTRABASSES

Max Kunze, *Instructor*
 Mrs. Stanley Wass
 William Aitken
 W. Goodnow
 John MacMahon
 W. A. Spinney

HARPS

Elford Caughey
Dorothy Knauss

FLUTES

John N. Vincent, Jr.
H. H. Worthington
Robert Bladet

OBOES

R. C. McKay
Mary L. Moore
E. Zimmerman

ENGLISH HORN

Clément Lenom, *Instructor*

CLARINETS

Bernadette B. Giguère
Vincent J. Marotto

BASS CLARINET

George A. Gibson

BASSOONS

Boas Piller, *Instructor*
Henry Piller
Charles H. Otto

HORNS

Walter G. MacDonald
David Marshall
George L. Scott, Jr.
Cyrus Thompson
Haig Garabedian

TRUMPETS

Langston W. Curl
Bower M. Murphy
Perley E. Knight
Oscar Jones

TROMBONES

Ida Bisbee
Ralph Moore
John W. Coffey
J. Wihtol

BASS TUBA

Stanley G. Hassell

TYMPANI

William Vuono

PERCUSSION

Lawrence White
Gerald Hamilton
Harry Vaughn
T. Hoyt

LIBRARIAN

Stanley G. Hassell

THE CONSERVATORY CHORUS

1925-26

Muriel Anderson
 Anita Bancroft
 Florence Barbiers
 Louise Beach
 Florence Bizzell
 Phoebe Bleecker
 Rosamond Borland
 Blanche Bowden
 Emily Bradshaw
 Julia Fern Brown
 Kathryn Buchanan
 Celeste Chamblee
 Pauline Clauss
 Eleanor Cleaver
 Mildred Cloake
 Frances Coulter
 Marion Coy
 Mary Louise Crosby
 Catherine Cuddy
 Ruth Culbertson
 Elizabeth Davis
 Agnes Donehoo
 Jean Douglass
 Cécile Forest
 Dorothy George
 Elda Goduti
 Jean Gregory
 Caroline Hall
 Willie Faire Hemby
 Mary Herman
 Margaret Hogan
 Marguerite Howell
 Nancy Kessler
 Constance King
 Ruth Lahan
 Louise Lawton

Anthony Bachulis
 Mortimer Bowe
 Reginald Capon
 Wentworth Carr
 Fenton Charles
 Harold Clark
 Harold Coburn
 Richard Condie
 Gennaro D'Allesandro
 James Dobbins
 George Garland
 Leon Goldman
 Stanley Hassell
 Joel C. Holland
 Kenneth Howe

Barbara Leshure
 Natalie Lucia
 Mary McClure
 Jeanette McGhee
 Zula McKnight
 Gladys Michaels
 Dorothy Morgan
 Evelyn Mason
 Marion Newman
 Mildred Nichols
 Ann Novick
 Eva Osborne
 Florence Owen
 Mary June Palmer
 Maurine Palmer
 Marguerite Patten
 Florence Payment
 Blanche Peabody
 Eleanor Prescott
 Leone Reynolds
 Dorothy Richards
 Estelle Schulze
 Elizabeth Shaw
 Esther Stewart
 Florence Stillwell
 Mae Taylor
 Iva Thomas
 Ruth Viewig
 Helen Walburn
 Marion Warfield
 Helen Watlington
 Harriet Westphal
 Emma Wheeler
 Mary Willard
 Eleanor Wright
 Helène Williams

Joseph Lopez
 David McClosky
 Richard McIntyre
 Maurice Minard
 Ralph Morse
 Charles Pearson
 George Powers
 William Self
 Donald Sellew
 Dean Tabor
 Cyrus Thompson
 Webster Tileston
 Richard Valente
 Harold Winter
 Victor Wrenn

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